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Proceedings of the Seminar
on
ĀNDHRAS' CONTRIBUTION TO INDIAN CULTURE

(27th to 29th of March, 1972)

EDITOR
Prof. J. CHENNA REDDY, M.A., Ph.D.
Director, Oriental Research Institute

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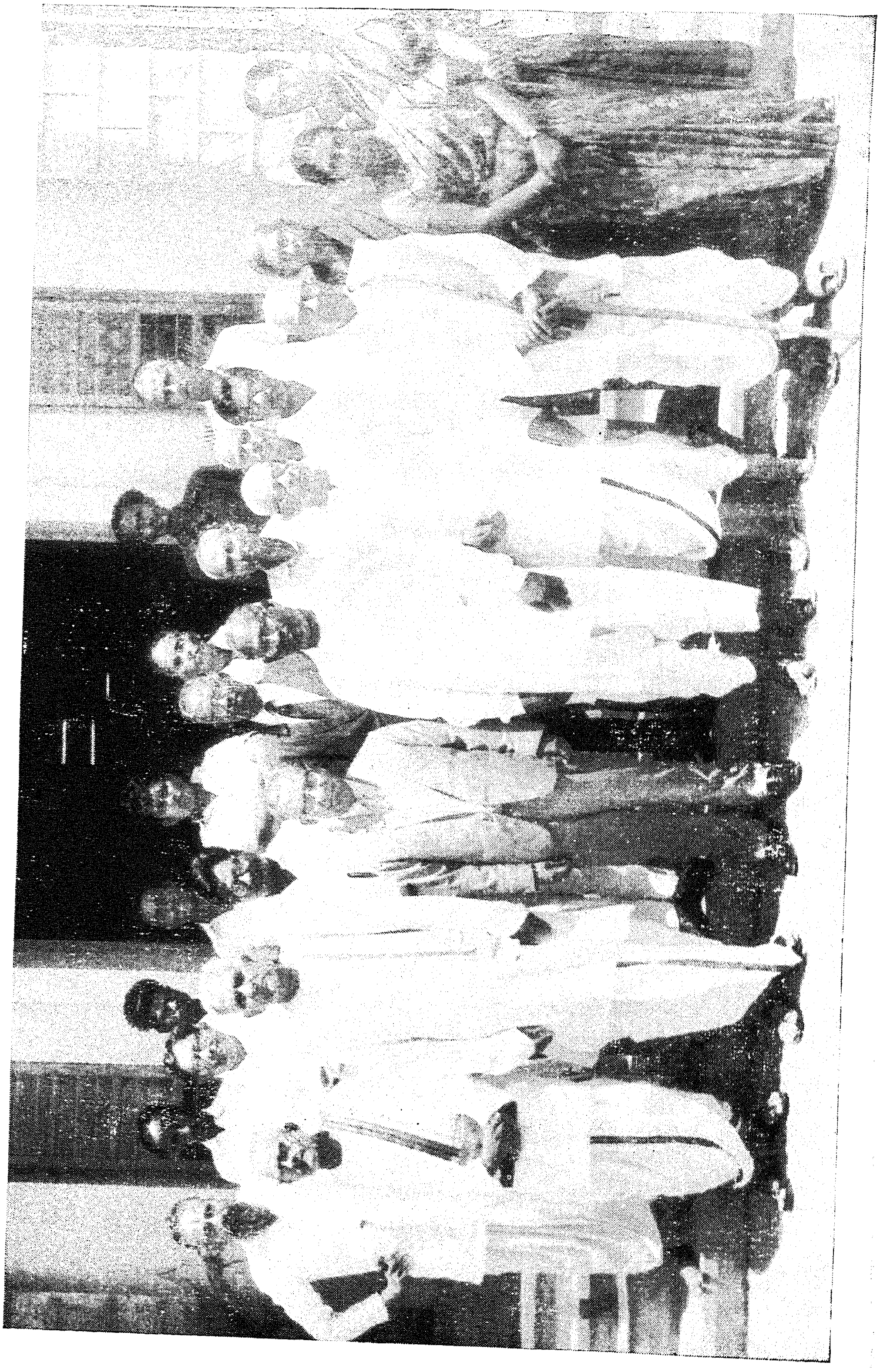

PROCEEDINGS OF THE SEMINAR

ON

ĀNDHRAS' CONTRIBUTION TO INDIAN CULTURE

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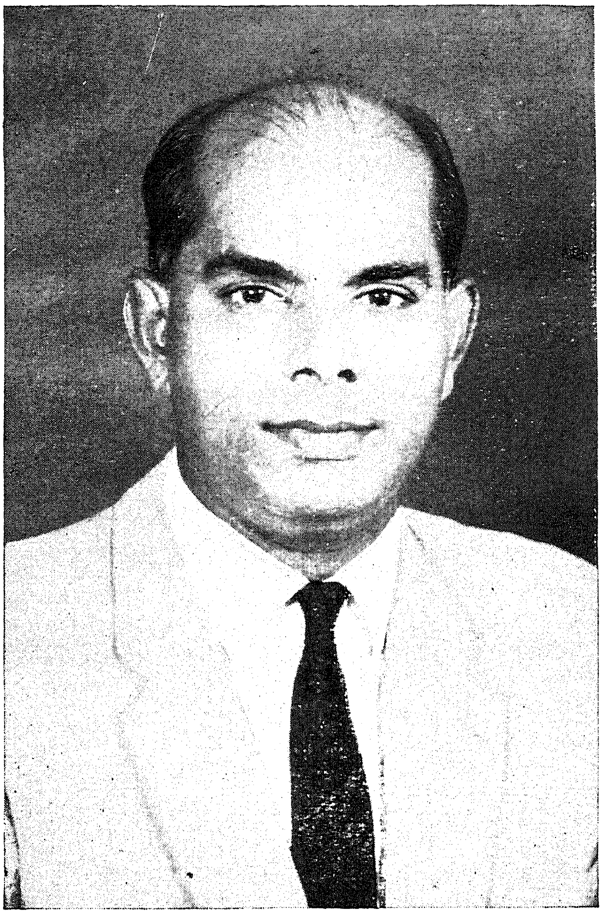

Dr. D. Jagana ha Reddy, M.D., F.A.M.S., M.R.C. Path.

VICE-CHANCELLOR

Prof. J. Chenna Reddy, M.A., Ph.D.
DIRECTOR

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EDITORIAL

The management of this Oriental Institute was taken over by S.V. University authorities from T.T. Devasthanams in November 1956. At the time of its take over, the Institute was publishing a biannual Journal in addition to editing and publishing of rare manuscripts under different series. Even after 1956 the Institute under the management of S.V. University continued to issue biannual journal under new series but discontinued editing and publishing of manuscripts due to paucity of funds pending its reorganisation.

With the appointment of the present Director in July 1968 on the University Professor's scale of pay the proposed reorganisation was begun and it was completed in December, 1969 a few months after Dr. D. Jaganatha Reddy, the present Vice-Chancellor took over the administration of S.V. University. Under his dynamic guidance the Institute began to reactivate its programmes including the publication of rare manuscripts. Sixteen years after the take over of the Institute by S.V. University authorities I was emboldened to make a proposal to conduct a Seminar under the auspices of S.V. University Oriental Research Institute, Tirupati, taking advantage of the highly encouraging and benevolent attitude of the Vice-Chancellor towards the rapid expansion of activities of the Institute on all sides. The required budget sanctions were readily accorded and the result was the conduct of a 'Three Day Seminar' on "Āndhras' Contribution to Indian Culture" under the auspices of the Institute on 27th, 28th and 29th of March, 1972 which was graciously inaugurated by Dr. D.J. Reddy himself on the forenoon of Monday the 27th of March, 1972.

Twenty four subjects which form the component parts of Indian Culture i e, *Bhāratīya Saṃskṛti* in general as evolved through *Sanātanadharma* from times immemorial were selected. They are:

1.	Painting	2.	Music
3.	Dance	4.	Temple Architecture
5.	Political Science	6.	Trade and Commerce
7.	Dharma Śāstras	8.	Advaita
9.	Viśiṣṭādvaita	10	Dvaita
11.	Nyāya and Vaiśeṣika	12.	Mīmāṃsā
13.	Śaiva Philosophy	14.	Minor Darśanas
15.	Kāvyālaṃkāras	16.	Sāhitya Śāstra
17.	Śravyakāvyas	18.	Dṛśyakāvyas
19.	Royal patrons	20.	Vyākaraṇa
21.	Philosophy of Vyākaraṇa	22.	Āyurveda
23.	Rasāyana (Chemistry) etc. śāstras, and	24.	Mathematics - Astronomy and Astrology.

The general scope of each subject in the present Seminar was limited to giving in detail what actually the Āndhras have contributed to it in particular. The magnitude of our endeavour in making this Seminar a

success lay solely on obtaining the consent of the experts in each subject to participate and read a paper in the Seminar.

A renowned scholar Paṇḍitarāja D.T. Tatacharya Śiromaṇi was requested to read a paper on Mīmāṃsā. So also a prolific writer on Kāvyālaṃkara Sri Sannidhanam Suryanarayana Sastry of Secunderabad was invited to participate in the Seminar by reading a paper on that subject. Sri Sanjeeva Deo of Tummapūdi who acquired international fame in the field of painting was approached to take part in the Seminar. But unfortunately for several reasons they were not available to us during that period.

Sri Rallapalli Anantakrishna Sarma, Dr. P. Nagaraja Rao, Sri Jammalamadaka Madhava Rama Sarma, Dr. V. Subba Rao, and Dr. D. Arka Somayaji promised to read papers on Music, Dvaita, Sāhitya Śāstra, Nyāya-vaiśeṣika and Mathematics etc., respectively. But they could not be present at the Seminar nor could they send their papers atleast in time due to some unavoidable circumstances. Dr. P. Sriramamurti, sent his paper later, though he could not personally attend the Seminar. Sri E.V.V. Raghavacharya of Vizianagaram actually read his paper on Dṛśyakāvyas during one of the sessions of the Seminar, but promised to prepare a fair copy of his paper and send it on to the Director before the Proceedings were given to the press. But he could not keep his promise as he lost all his papers in transit on his way back to Vizianagaram.

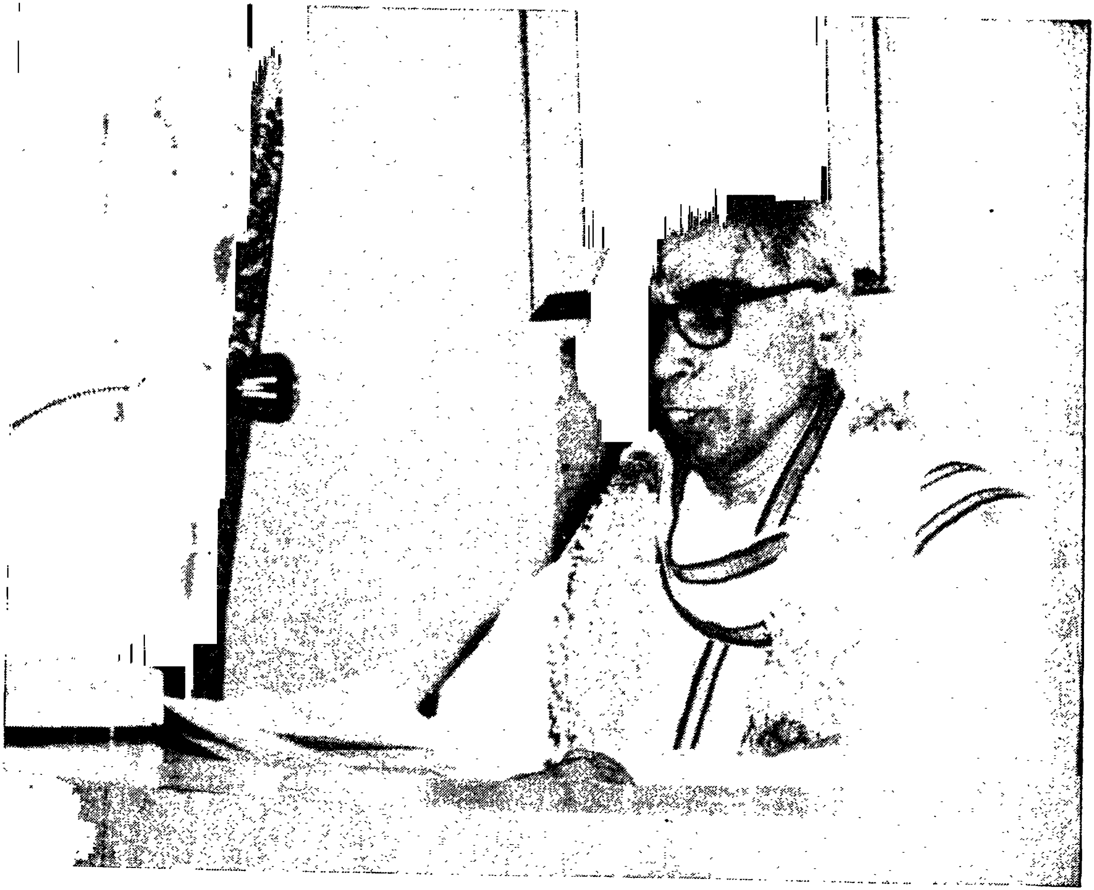
The Director and the members of the Institute express their deep sorrow on the untimely demise of three of the participants in the Seminar before this volume was released. Sri Jatavallabhula Purushottam passed away at Kakinada on 28-10-1972, Dr. M. Rama Rao at Guntur on 26-10-1973 and Sri T.K.V.N. Sudarsanacharya at Tirupati on 22-11-1973. May the souls of these great scholars rest at peace.

I finally take this opportunity to thank the authorities of our University, specially the Vice-Chancellor Dr. D J. Reddy for the encouragement and help he gave throughout, and all the participants who contributed to the success of our Seminar. My thanks are also due to the members of the Institute who extended their wholehearted co-operation for conducting the Seminar and seeing this volume through.

I also thank Sri M.K. Ramakrishnan, M A., Registrar of our University and Sri B S.K. Ramachandran, Director of the S.V.U. Press for their help and co-operation.

TIRUPATI,
15-4-1974

J. CHENNA REDDY



President of the Inaugural Session Ārṣavidyābhūṣaṇa Sri Jatavallabhula Purushottam, M.A

PROGRAMME

Venue: Inaugural Session – New Senate Hall
All other Sessions – Auditorium, Arts Block

Monday, 27th March 1972

9-00 to 10-00 A.M.	...	Registration of Delegates
10-00 A.M.	...	Inaugural Session
President	...	Sri Jatavallabhula Purushottam, M.A.
Inauguration	...	Dr. D Jaganatha Reddy, M.D. (Path.).
Papers read	...	1. *Āndhra Polity* Dr. K. Kamalanathan, M.A., Ph.D.
		2. *Architecture* Dr. Maremanda Rama Rao, M.A., Ph.D.
		3. *Dance* Sri Mikkilineni Radhakrishna Murti

SECOND SESSION

3-00 P.M.		
President	...	Dr. M. Rama Rao, M.A., Ph.D.
Papers read	...	1. *Trade and Commerce* Dr. (Mrs) V. Yasoda Devi, M.A., D.Litt.
		2. *Dharmaśāstras* Sri J. Purushottam, M.A.

Tuesday, 28th March, 1972

THIRD SESSION

10-00 A.M.		
President	...	Dr. V.M. Reddy, M.A., Ph.D.
Papers read	...	1. *Rasāyana Śāstra (Chemistry)* Dr. J.V G. Krishna Murthy, M.Sc., Ph.D.
	...	2. *Advaita* Sri V. Swaminathan, M.A., M.Litt.
	...	3. *Viśiṣṭādvaita* Sri T.K.V.N. Sudarsanacharya, Siromani.

FOURTH SESSION

3-00 P.M.

President ... Dr. M. Rama Rao, M.A., Ph.D.

Papers read ... 1. *Royal Patrons*
Dr. Divakarla Venkatavadhani, M.A. (Hons), Ph D.

... 2. *Minor Darśanas*
Sri Ratnakara Bala Raju, M.A.

Wednesday, 29th March, 1972

FIFTH SESSION

10-00 A.M.

President ... Dr. Divakarla Venkatavadhani, M.A. (Hons), Ph.D.

Papers read ... 1. *Āyurveda*
Dr Veturi Sankara Sastry

2. *Dṛśyakāvyas*
Sri E.V.V. Raghavacharya, M.A.

3. *Philosophy of Sanskrit Grammar*
Dr. M.S. Narayana Murti, M A., Ph.D.

CONCLUDING SESSION

3-00 P.M.

President ... Dr. M.V. Rama Sarma, M.A., Ph D.

Papers read ... 1. *Śaiva Philosophy*
Dr. J. Chenna Reddy, M.A., Ph D.

... 2. *Vyākaraṇa*
Dr. K.S. Ramamurti, M A , Ph.D.

Observer's Report ... Sri N.H Seetharama Sarma, M.A.

REPORT

On the 27th of March 1972 at 10 A.M. the inaugural session of the Seminar was presided over by *Ārṣavidyābhūṣaṇa* Sri Jatavallabhula Purushottam, a renowned Sanskrit Scholar in Āndhra Deśa, when the inaugural address was delivered by Dr. D. Jaganatha Reddy, the Vice-Chancellor of Sri Venkateswara University.

Welcoming the participants and the invitees, Prof. J. Chenna Reddy, the Director of the S.V.U. Oriental Research Institute gave a vivid account of the research and other activities of the Institute and expressed his gratefulness to the Vice-Chancellor for his enormous encouragement given for the developmental and seminar activities of the Institute.

In his presidential address Sri Jatavallabhula Purushottam applauded the wisdom of the sponsors of the Seminar, as the Seminar affords an opportunity to derive pleasure, rid of pride, in knowing which aspects of the Indian culture had been enriched by the Āndhras; as Āndhras occupy a unique and honoured place in the cultural history of India. He said "time and place are the two aspects of context in which any work can be viewed and this context is as important as the actual content of a work and there is hardly any branch of Indian culture which is not enriched by the Āndhras".

Delivering his inspiring inaugural address, the Vice-Chancellor, Dr. Jaganatha Reddy traced the cultural history of the Āndhras from the times of Śātavāhanas when Prākṛt was the language upto the present period. He said that Āndhra culture and language spread to the eastern and Southeast Asian countries such as Burma, Thailand, Malaysia, Philippines, etc. The recent researches and archaeological excavations recorded with evidence the extension of Telugu literature, education and fine arts to distant lands and this had reached its heights during the time of Vijayanagara rulers. The Vice-Chancellor observed "Sanyāsins contributed much more for socialization and civilization than many family people.......If it was possible for Kṛṣṇadeva Rāya to wield pen and sword with equal skill and strength and find enough time to engage himself in cultural activities there was no justification for us not to show interest in such activities today ".

The inaugural address of the Vice-Chancellor was followed by three papers of the well-known writers, Dr. K. Kamalanathan, Prof. Maremanda Rama Rao and Sri Mikkilineni Radhakrishnamurti. Dr. Kamalanathan - tracing the Āndhra polity belonging to different ages and periods - said that the Āndhra system of administration was primarily based upon the Hindu Dharmic view of politics and power.

According to him Āndhras, were among the earliest advocates of a successfully planned society and moral attitude towards social problems. Prof. Rama Rao in his paper on the 'Contribution of Āndhras to Temple Architecture' presented a comprehensive survey of Hindu temples. He convincingly asserted that the origins of the temple building movement in Āndhra was not inspired or influenced by any one region in India but was absolutely independent and undoubtedly indigenous. He also said that Āndhras played a prominent part in the temple building movement of the Vijayanagara period. Sri Mikkilineni Radhakrishnamurti, Cine Artiste, observed in his paper on "Āndhra Dance" that music, dance and various musical instruments existed in Āndhra Deśa even before the birth of Christ and the *Gāthāsaptaśatī* provides evidences for this. In the course of his paper he mentioned many works and writers and dancers to show that dance in Āndhra Deśa was popularly practised for the sake of spiritual thinking, propagation of *Sanātana-dharma* and welfare of society.

The second session started at 3 P.M. with Prof. M. Rama Rao in the chair. Dr (Mrs.) V. Yasoda Devi, read her paper on trade and commerce of Āndhras. She observed that the trade and commerce and maritime activities of the Āndhras started as early as the 7th century B.C. and continued upto the beginning of the 19th century. She said "They enjoyed their hey-day under the Āndhra Sātavāhanas, the Kākatīyas, the Reḍḍis, the Rāyas and the Kutub Shāhis". She also observed that Āndhras' contribution to the making of greater India was nothing short of a marvel. Sri Jatavallabhula Purushottam presenting his paper on the Dharma-śāstra, said that Āpastamba, one of the earliest writers on Dharma-śāstra, was an Āndhra. He wrote *Śrauta sūtras*, *Gṛhya-sūtras* and *Dharma sūtras* which are widely accepted in the country and became model for others.

The third session on the morning of 28-3-1973 was presided over by Dr. V. M. Reddy, Professor of History, S.V. University, Tirupati. Dr. J.V.G Krishnamurthy, presented his paper on Rasāyana-śāstra (Chemistry). He dealt with Siddha Nāgārjuna explaining the advancement of Chemistry and observed that Āndhras are pioneers in the field of science not only in India but also in the entire world. Sri V. Swaminathan read a paper on the contribution of Āndhras to Advaita. Explaining the clear cut import of the Advaita philosophy, he dealt with the authors like Bhaṭṭoji Dīkṣita, Umā maheśvara Sāstri, Yagneśvara Dīkṣita, Raṅgoji Bhaṭṭa, Annambhaṭṭa, Lakṣmīnṛsiṃha, Ayyaṇṇa Vidvān and Tellamkoṇḍa Rāmarāya who enriched the concepts of Advaita. He also said that most of the writers on this subject in the earlier ages were Sanyāsins who did not reveal their identity and there is the possibility of some of these Sanyāsins being Āndhras. Sri T.K.V.N. Sudarsanacharya, then

presented his paper on Viśiṣṭādvaita. Quoting a number of works he pointed out that a number of Āndhra kings and poets were Vaiṣṇavites and their contribution to *Bhakti*, *Prapatti*, etc., is very valuable.

In the fourth session, presided over by Prof. M. Rama Rao that evening, Dr. D. Venkatavadhani, read his paper on 'Royal Patrons'. In his paper he traced the royal patrons from the time of Śātavāhanas to the modern times, in a most interesting manner. Sri Ratnakara Balaraju, reading on the Minor Darśanas traced the greatness of Āndhras even in the Śāstras like Sāṃkhya, Yoga, etc.

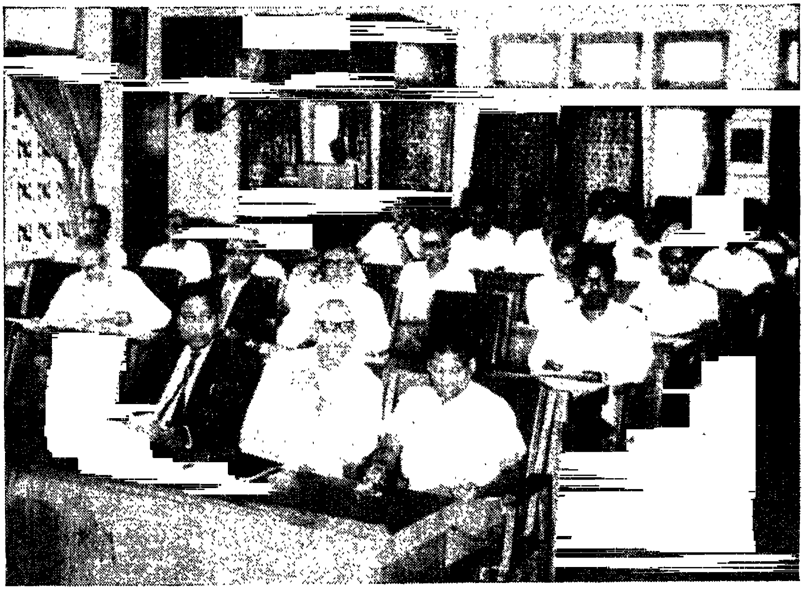
The fifth session on the morning of 29-3-1972 was presided over by Prof. D.V. Avadhani. Dr. Veturi Sankara Sastri presented a paper on 'Āndhras' Contribution to Āyurveda'. He pointed out that Āndhras were the first to advance the eight-fold examination for a correct diagnosis and to recognise foreign diseases, etc. In support he quoted works with historical evidences. Sri E.V. Veeraraghavacharya, Rtd. A.E.S., read his paper on 'Dṛśyakāvyas in Sanskrit'. He gave an account of all the types of dramas that were written by Āndhras, showing the improvements made by them. Dr. M S. Narayanamurti, followed him with his paper on "The Philosophy of Sanskrit Grammar". He pointed out the great contribution of Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa, in this field. He also said that these two grammarians are mainly responsible to treat the Philosophy of Grammar in detail.

The sixth and concluding session was presided over by Prof. M.V. Rama Sarma, Principal, S.V. University College, Tirupati. Prof. J. Chenna Reddy, read his paper on Śaiva Philosophy. He fully explained the main tenets of this Philosophy along with its eight subdivisions and how all these sub-divisions ultimately merged into one Śaiva Philosophy, viz., Vīraśaivism. He remarked that the Āndhra writers on this Philosophy clarified the technical terms like Pāśupata, etc., in unambiguous terms in their works. He also said that though this Philosophy very enthusiastically attracted many people to its fold in the beginning because of the original efforts of the preachers in Āndhra, it fell down due to its own faults that crept into their practices. Dr. K.S. Ramamurti, then presented his paper on 'The Contribution of Āndhras to Sanskrit Grammar'. He gave an account of the number of grammarians flourished in Āndhras right from Śarvavarman to Bellaṃkoṇḍa Rāmarāya. He asserted that a glance at these works reveal that Āndhras are pioneers in the field of inventions and innovations. The Kātantra grammar is an invention which held its sway from Ceylon to Tibet for over a period of three centuries ousting out the Pāṇinian school. He also pointed out that the Prakriyā System of grammar is an innovation made by the Āndhra genius and the *Prakriyākaumudī* and the *Siddhāntakaumudī* are

the two main texts to show that either in catholic or in conservative outlook, Āndhras became the leaders of the country in this field.

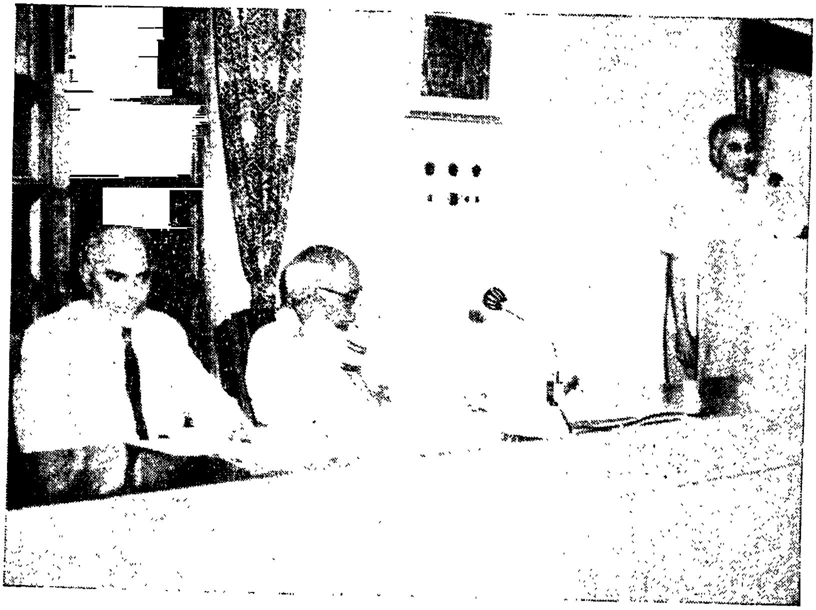
At the end Sri N.H. Sitarama Sarma, Lecturer in Political Science, S.V. University College, Tirupati, presented his observations on all the papers to the gathering. Winding up, finally the session, Prof. Rama Sarma, the President of the concluding session, spoke on a few resemblances between the English literature and Telugu literature specially in romances. He advised scholars to work on these comparative schemes in detail to know the working of the master minds irrespective of the regions they inhabited. The Seminar ended with the National Anthem.

Director welcoming the delegates



A Section of the Audience

Sri J. Purushottam delivering the Presidential Speech



Dr. K S. Ramamurti proposing Vote of Thanks

PRESIDENTIAL SPEECH

SRI JATAVALLABHULA PURUSHOTTAM, M.A.

Dr. Jaganatha Reddy, Dr. Chenna Reddy, distinguished scholars, ladies and gentlemen,

One cannot too much admire the wisdom of the sponsors of this seminar shown in the choice of the subject "Āndhras' Contribution to Indian Culture."

Although the region in which a Sanskrit work, or for the matter of that, any effort for the development of the culture of the country, sprang up never mitigated or enhanced its importance, yet in this age of growing historical and geographical sense, it is but natural that we are keen on ascertaining the time and place of any piece of cultural value as also its merit and relative place in the overall picture of Indian culture.

It is more a matter of pleasure than of pride for us to know which aspects of Indian culture and to what extent developed in Āndhra. There is nothing parochial in this. A visit to the birth place of Jayadeva in Orissa thrills us A similar thrill is experienced by us in being conscious of our living in the land of Jagannātha Paṇḍitarāja and Annambhaṭṭa.

Purely from the historical point of view an apprisal and evaluation of the contribution of each part of the country and each century of our history to our common culture is an absolute necessity. Time and place are the two aspects of context in which any work can be viewed and this context is as important as the actual content of a work.

I hope, the volume containing the learned papers that are to be read here during these three days, when published, will serve as a scholarly work of reference and it will reflect not only the glory of Āndhra but also a cross-section of the multi-faceted Indian culture; for,

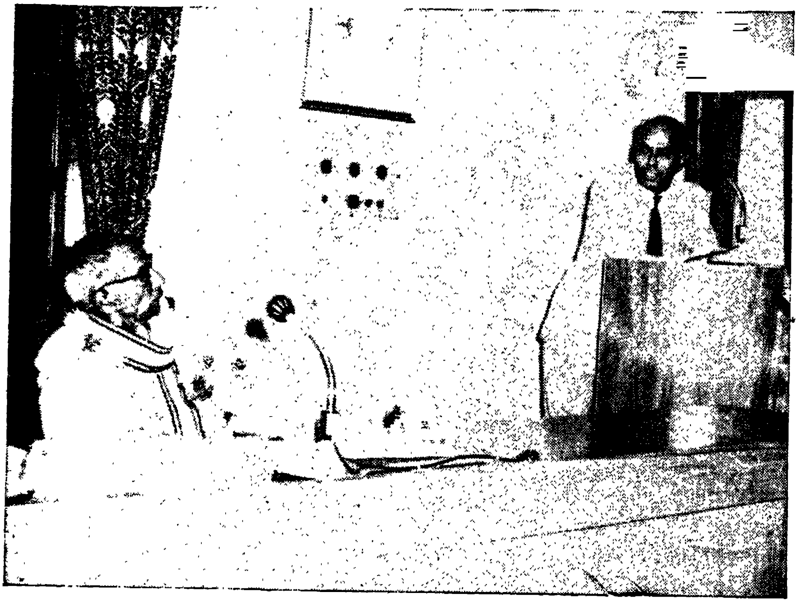
there is hardly one branch of Indian culture which is not enriched by the Āndhras.

For the fault of nobody, a large portion of the contribution of the Āndhras to Indian culture is not known outside the region; although there are some stalwart contributors who have been ever shining in the wide firmament of the Sanskritic world. As this seminar will ultimately bring the unknown portion of our contribution to the scholars outside Āndhra, it will become the common property of the entire country, as prejudice and favour based on geographical considerations is alien to our cultural tradition. Thus ultimately this seminar is bound to widen the frontiers of our national culture. On this occasion I cannot refrain from referring to the labours of scores of Āndhra friends who are today making a significant contribution to our national culture in its various aspects like literature, Vyākaraṇa and Vedānta. It is very honest opinion that these torch-bearers of our culture can stand comparison with their counter-parts in the other regions of the country.

I hope the present seminar will not only further stimulate these friends but also will earn for the Āndhras an honoured place in the history of the culture evolved through *Sanātana-dharma* as the sponsors have rightly put it. Such is the importance of this seminar.

I am deeply thankful to the organisers of this seminar, Dr Chenna Reddy and other friends for the honour done to me in asking me to preside over this inaugural function. Although I have been engaged in popularising Sanskrit and Sanskritic culture for the last 40 years, in my own way I think you could have got a better man for this occasion. But such as it is, it behoves me to honour your mandate and take up the conduct of the proceedings with your kind cooperation.

Now I have the honour to request Dr. Jaganatha Reddy. the learned Vice-Chancellor of Sri Venkateswara University to inaugurate the seminar



Dr. D. Jaganatha Reddy inaugurating the Seminar

INAUGURAL ADDRESS

OUR HERITAGE

Dr. D. JAGANATHA REDDY, M.D.

Āndhras as early settlers of the Indian Peninsula took advantage of the geographical location of the area bordered in the north by the Vindhyas and extending upto Cape Comarin in the south, now for over 3000 years they were able to spread socio-economic, religious and cultural traditions beyond their domain. This was possible to a great extent due to the perennial rivers of Godāvarī, Kṛṣṇā, Kāverī and others and over 400 miles coast line with the ports of Visakhapatnam, Machilipatnam, Kakinada, Madras etc. Maritime trade, commerce and cultural exchange within and outside the country were thus possible. Āndhra names and language found place in many of the countries in the East and South East such as Burma, Thailand, Malaysia and Philippines. Recent researches and archaeological excavations reveal the extension of Telugu literature, education and fine arts to distant lands and this had reached its zenith during the time of the Vijayanagara rulers from the 14th to the 16th century A.D. Megasthenes (300 B.C.) and Pliny (A.D.. 77) mention that Āndhras had 30 towns, defended by high walls and towers, and an immense army of one lakh infantry, 2000 cavalry and 1000 elephants. Recently Koṇḍāpūr and Citradurg excavations in Mysore have yielded valuable information.

Origin of 'Āndhra' :

The origin of the term *āndhra* is still one of speculation and hypothetical allusions have been made. It is now believed to be the name of a race. The *Aitareyabrāhmaṇa* gives the earliest reference. Āndhras are said to have been excommunicated from the Āryan-fold since intermarriages were prevalent in Viśvāmitra tribe. Due to racial, cultural, religious and social blindness *(andhatā)* of the people then, these excommunicated groups came to be known as Āndhras whose Vedic ancestor was Kaṇva. Āndhras fought on the side of Kauravas much to the

annoyance of Āryans. Āndhras cannot be totally said to be non-Āryans. They probably got āryanised.

Again the origin of the word *telugu* is the subject of controversy. The kingdoms of Aṅga, Vaṅga, Triliṅga, etc., did exist and *telugu* may be the corrupt version of *triliṅga* - three *liṅgas* (Triliṅgas - Śrīśaila, Kāḷeśvara and Dākṣārāma). *Tēne* in Telugu is honey and Tenugu is the language which is sweet like honey. *Ten(n)u* also means way. Tenugu is the country which was the way for the Āryans of the north who proceeded to the south.

Origin of Telugu :

Āndhras spoke Paiśācī or Prākṛt and the Prākṛt was modified to Vikṛti and became Telugu. Dravidian languages had spread upto Philippines and Telugu words are to be found in Philippine language. We are proud that our ancestral Telugu authors were Sanskrit scholars and Telugu poets are recognised to have added much to Deva-bhāṣā.

Eleventh century A.D. marks the beginning of Āndhra literature. Nannaya was the grammarian and systematizer of Telugu literature. The contributions of Cāḷukya kings, the greatest of them Rājarāja-narendra of Rājamahendravaram in patronising Nannaya to translate *Mahābhārata* into Telugu is praiseworthy. Nannaya, Tikkana and Yerrā-pragaḍa - the *Kavitraya* made translation of Vyāsa's work of *Mahābhārata* possible. Velama and Reḍḍi kings encouraged Telugu poets.

Earlier Sātavāhanas (Hāla) encouraged Prākṛt. Upto A D. 200 Sātavāhanas extended the territory to the peninsula after the fall of Mauryan empire. Its early history is revealed from Buddhistic and Brahmanical literature, inscriptions on copper plates, stones, coins, *stūpas, caityas* and *vihāras*, manuscripts and writings by foreigners. Hiuen Tsang described Dharaṇikōṭa near Amarāvati. Siṅgabhūpāla encouraged Śrīnātha and Pōtana. During the period of Vijayanagara kings and specially in the reign of Kṛṣṇadevarāya, Telugu spread to Madurai, Tanjore, Pudukkottai and Mysore and the language flourished. Similarly Tamil and Kannada also developed. Allasāni Peddana and Mukku Timmana were nurtured and revered by Rāya and several works of importance were produced by them. Hindu art, culture and civili-sation were maintained by the Vijayanagara rulers. Harihara and Bukka-rāya, founders of this new kingdom, also patronised Telugu scholars. They belonged to Saṅgama dynasty. They patronised also Kannaḍa and Āndhra cultures and revived Sanskrit learning and Vedic culture. Commentator Sāyaṇa was the brother of Vidyāraṇya Mādhavācārya-the Prime Minister to Bukkarāya. Somanātha, poet laureate of Bukkarāya learned in all the *Vedas* and 18 *Purāṇas* wrote *Uttaraharivaṃśamu* in Telugu as revealed from an inscription in Nellore District.

Rāyalu wrote *Āmuktamālyada* and poets were greatly honoured by him. Peddana praises Rāyalu in having put a gold anklet on his leg (*kavigaṇḍapeṇḍēramu*) and lifted him to his *haudah*. Poets used to hawk their works and it is said that Mohanāṅgī, Rāyalu's daughter purchased poems from a hawker. Earlier *prabhandhas* and *śatakas* were popular. Kings were proud to get poems dedicated to them and it was a fashion and prestige. Rāyalu's period is equated with the Elizabethan period of growth of English literature. He wielded pen and sword with equal skill and strength. Literature was his hobby.

It is to the credit of Kṛṣṇadevarāya that he took his court poets and others of skill to battle fields where in times of leisure he conducted discourses in which he himself participated. Telugu language and literature reached its zenith of development during his reign.

Āndhras shared the religious practices and concepts of the times and Buddhism from 300 B.C. to A.D. 300 flourished. Merchants of Amarāvati are credited to have built *stūpas*, *vihāras*, etc., which are disclosed through archaelogical excavations and the museum at Amarāvati bear testimony to this. *Nāgārjunastūpas* now preserved are the result of excavations at Nāgārjunakoṇḍa. (In 1926–31 and in 1938) I was dazed to see the monasteries, *caityas*, *stūpas*, palace, University stadium and University campus, and the wharf with the inscriptions dating to Ikṣvāku dynasty that ruled in third century A.D. These excavations reflect that religion and art prospered. The paintings of Ajanta caves are the creation of Āndhra artistic genius.

The spread of Śaivism and Vaiṣṇavism in Āndhra gradually displaced Buddhism and temples like Śrīśailam, *dvādaśa-jyotirliṅgas* and others came into existence. Ādiśaṅkara visited Śrīśailam and Mahānandi. The temples at Śrīśailam, the perennial water source at Mahānandi, the cave temple at Ahobalam, and others in the Nallamalai hills are works of engineering grandeur and portray the faith people had in religion and God. Outstanding architecture by way of temples are witnessed by us today Even today the mutt at Śrīśailam, conducts discourses on Śaṅkara's philosophy.

Again during Vijayanagara rule painting, sculpture, dance and music were encouraged and promoted. The frescoes of Lepākṣi temple depict the excellence of paintings. The monolithic stone Nandī, the sculpture work at *Kalyāṇamaṇṭapam*, *Nāgaliṅgam*, etc., at Lepākṣi, Ugranarasiṃha, Viṭhaleśvara temple and the stone chariot, Virūpākṣasvāmi temple and Hazāra Rāma temple at Hampi are places of tourist attraction today. The Nāyaks at Tanjore palace patronised painting and music and several of them are exhibits of international repute. The ruins of Bēlūr, Hampi, Sōmpalli and Kamalāpuram reflect our past cultural heritage.

It is said that apart from literature - philosophy, *sāhitya, śatakas,* songs, stories, sciences, etc., developed during this period. The decline thereafter was steep.

In recent times Kandukuri Veeresalingam-poet, journalist and social reformer who pleaded for women's emancipation - following the precepts of Rajah Rama Mohan Roy, Iswarachandra Vidyasagar left lasting impression of his good work and created a change in social values. Gidugu Ramamurti was a fearless critic and linguist of rare ability. Gurazada Appa Rao - author of lyrics and a revolutionary in literary composition - again a social and anti-dowry reformer. He added much to *Bhāva-kavitva,* having been influenced by English poets like Shelly and Keats to eradicate social and economic evils. *Kanyāśulkamu (Vṛddhavivāha)* by Appa Rao is still popular on the stage. Sripada Krishnamurti Sastri and Tirupati Venkata-kavulu belonged to the old school. Ārudra belongs to the progressive school.

In the field of stage we have evidence of *Nāṭyamaṇḍapas, Vasantotsavas* and *Yakṣagānas.* Sarasavinodinisamgha and Rasikaranjanisabha of Bellary have done much in theatre performance. Dharmavaram Krishnamacharyulu and Kolachalam Srinivasa Rao have contributed greatly for the promotion of stage activity. Emani Hanumanta Rao, Talluri Narasimha Rao, Yadavalli Satyanarayana, Bellary Raghavachari and Sthanam Narasimha Rao contributed much to the growth of drama. Rajahs of Kārveṭinagaram and Vijayanagaram encouraged music and dance. Ānandagajapati of Vijayanagaram encouraged, coached and elevated Sanskrit plays.

Thus Āndhras have inherited a rich and unique heritage of culture-the components of which are literature, art, sculpture, music, paintings, dance, drama, social and economic values and religion and moral code.

It is upto us to live up to the past tradition, and improve upon it and add to the sum total of Indian culture.

The glory of Āndhras' culture is criptically summarised by Rayaprolu Subba Rao thus :

amarāvatipaṭṭaṇ muna bauddhulu viśva -
vidyālayamulu sthāpiñcunāḍu
ōrugalluna kṣātra vīra lāñchanamugā
balu śastraśālalu nilupunāḍu,
vidyānagara rājavīthulan kavitaku
peṇḍlipandiḷḷu kappiñcunāḍu,
p ṭnūriki samīpamuna āndhrasāmrājya -
digjayastambha mettiñcunāḍu,

āndhrasantatikē mahitābhimāna
dhīradīkṣāmukhasphūrti tīvarince
ā mahāvēśamarthinci āndhrulāra !
calluḍāndhralokamuna akṣatalu nēḍu

Dr. Chenna Reddy has to be congratulated on having involved eminent scholars in different fields covering language art, history, philosophy and the three day seminar on 'Āndhras' Contribution to Indian Culture' will not only be informative but exciting I have now great pleasure to inaugurate the same.

DHARMAŚĀSTRA

SRI JATAVALLABHULA PURUSHOTTAM, M.A.

In the sacred land of Bhārat there are Brahmāvarta, Brahmarṣi-deśa, Madhyadeśa and Āryāvarta. Manu delimits these territories, but Āndhra does not come under any of these four regions. Then he describes Yajñīyadeśa as being the region where the black antelope *(kṛṣṇasāra)* treads. Black antelope naturally exists in India alone. So this definition covers the regions like Āndhra, Tamiḻanāḍu, Karṇāṭaka and Keraḷa which do not come under any of the first four regions. Thus Āndhradeśa is brought into the Dhārmic map of India. Manu says that other countries than the five mentioned are known as Mleccha lands. Thus Āndhra according to Manu, is governed by the Vedic *Dharma*.[1]

ĀPASTAMBA

From pre-historic times the Vedic *Dharma* has been practised by the residents of Āndhra. In the dim past of Āndhra history, Āpastamba was its Dhārmic Patriarch. A three-fold Dhārmic guide was given by Āpastamba to the people of this land and this is called *Āpastambakalpa-sūtra*. The *Śrauta-sūtras*, the *Gṛhya-sūtras* and the *Dharma-sūtras* are the three divisions of *Kalpa-sūtra*. Some *ṛṣis* gave their followers *Śrauta-sūtras*, others gave *Gṛhya-sūtras* and some others gave *Dharma-sūtras*. Āpastamba was one of the four or five *ṛṣis* that composed *Kalpa-sūtra* completely, which his followers even today adopt for their rituals and conduct.

The *Śrauta-sūtras* deal with the procedure of Vedic ceremonies and sacrifices. The *Gṛhyasūtras* lay down the procedure of ceremonies like *sīmantonnayana*, *puṃsavana*, *jātakarma*, *nāmakaraṇa*, *annaprāśana*, *caula*, *upanayana* and *vivāha*. The *Dharma-sūtras* prescribe the *varṇa-dharmas* and *āśrama-dharmas*, the daily and occasional rituals, *strī-dharma* laws of inheritence, administration, character, conduct, etc.

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1. *Manusmṛti*, I. 17-23.

Although tradition does not assign Āpastamba to any particular period the modern scholars variedly placed him between B.C. 1000, and B.C. 300, P.V. Kāṇe places him between B.C. 600, and B.C. 300, while Chinnasvāmi Śāstri thinks that he might have flourished about B.C. 1000 He must have been earlier than any *Dharma-sūtrakāra* except Bodhāyana and Gautama. He quotes very frequently the *Brāhmaṇas* while later day authors on *Dharma-śāstra* quote their predecessors. This also proves his antiquity.

Āpastamba-śrauta-sūtras and *Gṛhya-sūtras* are intended for the followers of *Kṛṣṇa-yajurveda (Taittirīya śākhā)*. Most of the Brahmins, more than 90% inhabiting Āndhra today belong to the *Kṛṣṇa-yajurveda*. The number of *Kṛṣṇa-yajurvedīyas*, outside Āndhra, is much less. So Āpastamba must have been an inhabitant of this territory. Moreover the *Taittirīya-āraṇyaka* passages quoted by Āpastamba agree with the text of TA current in Āndhra. This also strengthens the theory that Āpastamba was a resident of Āndhra. Bühler, the German Scholar, thought that Āpastamba must have lived somewhere in the mouth of the river Godāvari. That this Ṛṣi was not a Northerner, can be inferred from the fact that he referred in his *Dharma-sūtra* to a custom in Northern India, by which a guest after being received and seated was honoured by a pot of water being placed in his hands.

Āpastamba-kalpa-sūtra is a stupendous work consisting of 30 *Praśnas* or chapters. The first 23 deal with *Darśapūrṇamāsa*, *Somayāga*, *Apthoryāma*, *Vājapeya*, etc. One has to spend four or five years for mastering the *Śrauta-sūtras* alone. Chapters 24, 25 and 26 deal with *Paribhāṣā-sūtras*, *Pravara-kāṇḍa*, etc. Chapter 27 is *Gṛhya-sūtra* and chapters 28 and 29 constitute *Dharma-sūtra*. Chapter 30 is *Śulva-sūtra*, laying down the rules of the construction of the sacrificial altars, etc. In this chapter we find the geometrical knowledge of Āpastamba which astounds the modern people.

Before writing down the *Gṛhya sūtra*, Āpastamba did the great feat of collecting *mantras* scattered over several Vedic branches and arranging them in the order in which they are used in the various *gṛhya* rituals. After this arrangement it became easy for him to refer in his *sūtra* to the concerned *mantra* to be used in a particular context of the ceremony. He simply says *uttarayā juhoti* (the *homa* should be, performed with the next hymn) *dvābhyām abhimantrayate* (he sanctifies with the two *mantras*), etc. This is how he proceeds on the basis of the arrangement of the *mantras*.

Āpastamba-dharma-sūtra is acknowledged to be one of the authoritative *Smṛtis* by Yājñavalkya. Ācārya Śaṅkara in his *Brahma-sūtra*-

bhāṣya quotes Āpastamba on the question of the fruit of the *nitya-karmas* and of selfless performance of one's duty.

नेमं लौकिकमर्थं पुरस्कृत्य धर्मांश्चरेत् । निष्फला ह्यभ्युदये भवन्ति । तद्यथाम्रे फलार्थे निमित्ते छाया गन्ध इत्यनूत्पद्येते, एवं धर्ममपि चर्यमाणमर्था अनूत्पद्यन्ते । नो चेदनूत्पद्यन्ते न धर्महानिर्भवति । (आ.ध.सू. 1.7.20. 2,3,4).

"We plant the mango tree for its fruit, but not for shade and fragrance. Still they come incidentally. So also when one performs his *dharma* selflessly not having in view benefit, honour and fame, they may result incidentally."

These ideas expressed by Āpastamba are approvingly quoted by Śaṅkara. Āpastamba's views on *ātman* and the qualities leading to *ātmajñāna* (1.8.23) are likewise quoted by the Ācārya आत्मन् पश्यन् सर्वभूतानि न मुह्येच्चिन्तयन् कविः । आत्मानं चैव सर्वत्र यः पश्येत् स वै ब्रह्मा नाकपृष्ठे विराजति । विभ्राजस्तस्मात्कायाः प्रभवन्ति ।

सर्वं समूलं शाश्वतिकः स नित्यः । दोषाणां तु निर्घातो योगमूल इव जीविते निर्हृत्य भूतदाहीयान् क्षेमं गच्छति पण्डितः ।

Rarely do we find such passages of spiritual importance in the works on *dharma-śāstra*. Further, Āpastamba lays stress on personal qualities like absence of anger, feelings like anger, elation, fury, covetousness, ignorance, arrogance, treachery, untruthfulness, overambition, quarrelsomeness, absence of jealousy, desire, etc. Several *Smṛti-kāras* mentioned some of these qualities but not so elaborately. Perhaps Manu is the only exception.

In another respect also Āpastamba differs from the generality of *Smṛtikāras*.

He gives the first place to Ācāra of *Dhārmic* people while the others give the first place to *Veda* in determining as to 'what is *dharma*.' He says in his *Dharma-sūtra: dharmajñasamayaḥ pramāṇam* (1.1.2) and then he says *vedāś ca* (1.1.3). But the apparent difference between Āpastamba and the others narrows down when we remember what Āpastamba means by *dharmajñasamaya*. By this term he means the principles or rules laid down by people that are well-versed in *dharma*, by which he means only the injunctions of the *Veda*. In other words he wants people to follow the prevalent *ācāras* of people proficient in the *Vedas* and then ascertain and follow what is said in the *Vedas*. But the

fact remains that he is partial to *ācāra*. Even in his *Gṛhya-sūtras* he shows this partiality. [*atha gṛhyāṇy ācārādini gṛhyante*, 1.1.1]. The *Dharma sūtra* also begins with the aphorism *athātaḥ sāmayācārikān dharmān vyākhyāsyāmaḥ* (1.1.1). His respect for *ācāra* is also illustrated by the *sūtra āstribhyaḥ pratiyeran* (*Gṛhya-sūtra*: 1.2.15). By this he means that it is not enough if his *sūtras* are strictly followed in the marriage ceremony. He wants such of the items of ritual as are not connected with *mantra* but are prevalent in the practices of women during the ceremony should also be observed.

Likewise in the *Dharma-sūtra* he lays down that it is not enough to observe the *dharmas* found in the sacred books. He says that the *dharmas* prevalent among the women and *śūdras* should also be observed because that would be the limit of the performance of *dharma* (*sā niṣṭhā yā strīṣu śūdreṣu ca dṛśyate*). In the opinion of Āpastamba the *dharmas* in vogue among the women and *śūdras* are the remnants of the *dharmas* found in Atharva-veda (*atharvaṇasya vedasya śeṣa ity upadiśanti*).

Āpastamba has another revealing statement to make. He says that the age of the *ṛṣis* is gone and in the modern times the birth of *ṛṣis* is ruled out : *tasmād ṛṣayaḥ avareṣu na jāyante.*

The works of Āpastamba occupy a very important place in the Dhārmic literature of the Hindus.

BĀLAMBHAṬṬĪYA

This is a commentary on the *Mitākṣarā*, Vijñāneśvara's famous *vyākhyā* on the *Yājñavalkya-smṛti.* This book is also called *Lakṣmi-vyākhyā.* Lakṣmī was the mother of Bālambhaṭṭa and he must have named it after his mother. Some scholars opine that Lakṣmī was the authoress.

The surname of Bālambhaṭṭa is Vāyaguṇḍa. Not only the surname but the name itself indicates that the author was a Telugu gentleman. The name Bālambhaṭṭu is on the model of the common Telugu names like Kṛṣṇaṃrāju and Nāgambhaṭṭu. Even today there are some Telugu people who bear the name Bālambhaṭṭu. This book seems to have been written about the beginning of nineteenth century.

ABHINAVA-ṢAḌAŚĪTI

With regard to the birth and death polutions this book is considered to be an authoritative one by the scholars as well as laymen in the Telugu country. The author Subrahmaṇya, the son of Veṅkaṭeśa lived

somewhere before A.D. 1400. The author critically examined all the passages on the subject in the earlier *Dharma-śāstra* works, particularly the *Candrikā, Parāśara-mādhavīya* and Kauśikāditya's *Ṣaḍaśīti*. He tried to reconcile the seemingly conflicting rules of *āśauca* and gave final decisions on all aspects of the subject. As this work was mostly based on the earlier *Ṣaḍaśīti* which contained 86 verses this is named *Abhinava-ṣaḍaśīti*. There were certain omissions in the earlier *Ṣaḍaśīti* and they are made good in this work. In the earlier book no *āśauca* was prescribed for *jñātis* in the event of abortion in the fourth month. The contingency of *āśauca* in the case of a child dying during the course of birth was not anticipated. The differences of *āśauca* based on burial and cremation of a child dying after the tenth day and before *caula* were not mentioned. *Abhinava-ṣaḍaśīti* clearly prescribed the rules of *āśauca* on all these and other occasions.

YALLĀJĪYA

This is an exhaustive collection of the rules relating to *śrāddha*, *pitṛmedha* and *āśauca*. The author is Yallājī, the son of Yalla Bhaṭṭa. He gives some account of himself. His surname is Talamuḍi. He was a Brahmajña and a performer of several sacrifices.

The *Kṛṣṇa-yajurvedīyas* follow the *Bhāradvājasūtras* in performing the *śrāddhas* and obsequies, as they follow *Āpastamba-sūtras* in the other *Gṛhya* rituals. Yallajīya also prescribes the *Prāyaścittas* of various sorts. He clearly lays down the differences between the ceremonies of the departed *Āhitāgnis* and *Anāhitāgnis*, the *prāyaścittas* that a dying man should undergo, *sannimitta-prāyaścitta* and *dahana-kartṛ-prāyaścitta*. The rituals for mitigating the evil of death on certain stars and several such details are also prescribed.

As Yallājī deals with *apara-karma* and *śrāddha* in detail even in the case of very rare contingencies, this work has become a hand-book for the *purohits* throughout Āndhra. It gives a list of relatives from the son to the distant *jñātis* in their order of duty of performing the obsequies of a person in the event of the absence of each preceding relative.

Yallājī has dealt with some subtle points of *Dharma-śāstra*, which are not commonly known. For example, he says that a *brahmacārin* who is observing the *vrata*, i.e. Vedic study, living by alms, worshipping the fire, etc., need not observe *āśauca* except in the case of the death of his parents. On the question as to whether an uninitiated (*anupanīta*) *dvija* can perform the obsequies of his parents, he says that he can perform but without uttering *Vedic mantras*. On the necessity of offering *piṇḍa* to the departed, he says that *piṇḍa* helps the creation of *bhogaśarīra* of the departed.

He made a close study of the literature on the subject including the *sūtras* of the sages and commentaries of scholars.

BOPPANABHAṬṬĪYA

This book is often consulted by the *purohits* of *Āpastambasūtrins*, while conducting the *Gṛhyasaṃskāras* other than the obsequies and *śrāddhas*. It gives in detail not only the procedure but also *prāyaścittas* where necessary. The commentary on this *sūtra* work by Mādhava Manīṣī or Mādhava Muni is very valuable and the *Boppanabhaṭṭīya* is printed and used only along with this commentary. The Commentator describes himself as a resident of Munikūṭalīya (Munikūḍali in East Godavari District) and as the son of Mācanasūri. Boppana Bhaṭṭa begins his books with the aphorism : *atha gārhyāṇi karmāṇi.*

Mādhava is a good grammarian and often seeks to defend the words in the *sūtras* by quoting Pāṇini. Mādhava has an original way of commenting on words. While explaining the word *kṣāra* in *trirātram ubhayor adhaśśayyā brahmacaryaṃ kṣāralavaṇavarjaṃ* he defines *kṣāra* as an edible thing which at the time of eating converts into saliva.

In the *Pañcamahāyajña-prakaraṇa* he explains what is meant by *atithi*. Some *Dharma-śāstrakāras* thought a Brahmin alone could be the *atithi* of a Brahmin. But *Mādhava* quoting *Parāśara-mādhavīya* says that at the end of *Vaiśvadeva*, even a *caṇḍāla* should be fed by a Brahmin as an *atithi.*

SIṄGABHAṬṬĪYA

This is otherwise called *Prayogapaddhati.* Its author Siṅganna is the son of Mācanna of the surname Peñjerla. The *vivāha-saṃskāra* is dealt with in this work so elaborately that in some parts of Āndhra the *purohits* while conducting the ceremonies are guided by this book alone leaving out even *Āpastamba-gṛhya-sūtra.* When two *purohits* meet it is common that one asks the other whether he follows the *Bhaṭṭīya* or *Sūtra.* The *Bhaṭṭīya* is in fact more elaborate and clearer than the *Sūtra.*

TAITTIRĪYA-SANDHYĀ-BHĀṢYA

Kṛṣṇapaṇḍita, the son of Rāmabhaṭṭa and Lakṣmī is the author of this work. He raises and answers several questions relating to *Sandhyā*. The author is a great *Mīmāṃsaka* and thoroughly discusses several subjects with incisive logic and quotes authoritative passages from *Śrutis* and *Smṛtis.* Yet his conclusions are not universally accepted by scholars. *Nirṇayakalpavallī* is the name given by him to this book.

This *Sandhyā-bhāṣya* takes up the text of *Sandhyāvandana* current among the *Kṛṣṇa-yajurvedins* in Āndhradeśa. In no other part of India except in Āndhra are prevalent all the parts of the *Sandhyāvandana* dealt with in this book.

He defines *Sandhyā* as a *Devatā* representing knowledge and power: *sandhyā nāma cicchakti-rūpā devatā.* He gives equal importance to *arghyaprakṣepaṇa, gayatrijapa* and *sūryopasthāna* among the items of *Sandhyāvandana.* On this point there is divergence of opinion among the scholars. He lays down detailed *prāyaścittas* to the omission of *Sandhyā.*

Kṛṣṇapaṇḍita clearly explains the meaning and import of the various Vedic *mantras* employed in *Sandhyā* and the interpretations do not much differ from Sāyaṇācārya's interpretation.

MISCELLANEOUS

There are several other writers on *Dharma-śāstra* who hailed from Āndhradeśa. All the following writers flourished in the period between A.D. 1450 and A.D 1850.

Indraganṭi Sūryanārāyaṇa wrote *Āhnikabhāskara* which lists out with minute details, the rituals to be performed by a *gṛhastha* from rising from bed to returning to rest at night.

Veṅkaṭayogi, son of Koṇḍapācārya, wrote the *Vaikhānasasūtrānukramaṇikādipikā* and Vaṅgīpureśvara Paṇḍita wrote *Vaṅgīpureśvarakārikas,* a hand-book on *gṛhya-karma-prayoga.* About A.D. 1400, Nārāyaṇa Dīkṣita, son of Cāyambhaṭṭa, wrote the *Prayogadarpaṇa* dealing with *Smārta* rituals. Durgana, son of Vāsudeva wrote a booklet *Dvādaśa-ślokī,* on the laws of inheritance. About the year 1776, Tippabhaṭṭa surnamed Gahvara wrote *Smārtaprāyaścitta-nirṇaya.* Narasiṃha Somayājī, son of Mādhavācārya wrote a work on Āgama entitled the *Viṣṇupratiṣṭhā-vidhi-darpaṇa.* The *Vrataratnākara* which is widely used was written by Koṇḍubhaṭṭa. Nāgaya the son of Kastūrī wrote *Kastūrismṛti,* otherwise called the *Smṛti-śekhara.* At the beginning of the fifteenth century Kambalūri Narasiṃha wrote *Āśaucadīpikā.* To Narahari alias Āndhrayati is attributed the *Smṛtidarpaṇa,* which does not seem to have yet seen the light of day. The *Prayogaratna,* a treatise on the conduct of *Smārta* rituals was written by Anantadīkṣita, son of Viśvanāthadīkṣita, who seems to have lived round about the seventeenth century. He mentioned his surname as *Yajñopavīta,* which must have been the Sanskritisation of *jandhyāla* in Telugu.

From Āpastamba downwards there seem to have been about forty authors on *Dharma-śāstra* in the Telugu country, although most of them are not known outside the region. Most of the *Dharma-śāstra* works produced by the Āndhras related to the *Gṛhya* ceremonials.

It is also to be noted that the *Śrauta-yajñas* that have become extinct in North India are still surviving in the South, particularly in Āndhra. Even for *Śiṣṭācāra* Āndhradeśa has good reputation except in regard to the marriage of cross-cousins. Even in this twentieth century there lived in Āndhra great *Dharma-śāstra* scholars like Bulusu Pūrṇayya Somāyājī and Mahāmahopādhyāya Tātā Subbarāya Śāstrī whose decisions on *Dhārmic* problems were respectfully accepted bv the scholars inside and outside Āndhra.

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ŚAIVA PHILOSOPHY

DR. J. CHENNA REDDY, M.A., Ph.D.

Śaivism – the most ancient religious cult in India

All classes of available evidence show that Śaivism is the most ancient religious cult in India. Scholars all over the world have accepted the fact that the *Ṛgveda* is the earliest of the extant works. The word *Rudra* occurs in RV. There *Rudra* is described as a nature's power like, fire, wind, etc., endowed with some divine qualities. The *ṛk*

pari ṇo hetī rudrasya vṛjyāḥ
pari tveṣasya durmatir mahī gāt /
ava sthirā maghavadbhyaḥ tanuṣva
mīḍhvas tokāya tanayāya mṛla / / RV. 2. 33. 14.

indicates that Vedic *Ṛṣis* used to pray to Rudra to offer protection to themselves and to the mankind at large. The word *Śiva* also occurs in RV in the form of an adjective only as *śivāya*. *śivatarāya*, etc., meaning benevolent. In latter works such as the Śvetāśvataropaniṣad, Śiva has taken a specific physical form and was worshipped as a god. In still later works he was identified as Maheśvara one of the three primary dieties (*Trimūrtis*) i.e, Brahma, Viṣṇu and Maheśvara. The archaeological findings at Harappa and Mahenjodaro reveal that worship of Śiva in the form of Liṅga existed even long before the Āryans made the entire stretch of land (*Āryāvarta*) between the Vindhyas and the Himālayas their permanent home.

Śaivism is that religious cult – the exponents or the followers of which worship Śiva and accept him as the supreme deity. At different times and in different parts of the country, Śaivism has been practised by people in different forms called by different names. The term 'religion' is usually applied to a particular manner of thinking on the strength of a particular set of beliefs by its followers with regards to the 'life after death', the relationship of soul (*ātman*), with the supreme soul

(*paramātman*) and the liberation of the soul from the agonies of rebirth, etc. But there are however some religious denominations which have nothing to do with any such tenets as described above. A group of people having some social customs, modes of dressing and rituals on the occasions of births and deaths, etc., in common are said to belong to a particular religious cult even though they have no specific ideas about the life after death, etc. The first category can be called a religious cult with 'some philosophy' and the second category one without 'any philosophy'.

DIFFERENT SYSTEMS OF ŚAIVA PHILOSOPHY

There existed eight systems of Śaivism in India from the earliest times. They are (1) Pāśupata system, (2) Kāpālika system, (3) Kālāmukha system, (4) Gorakṣanātha-sampradāya system, (5) Rāseśvara system. (6) Śaivasiddhānta system, (7) Kāśmīra Pratyabhijñā (spanda) system and (8) Vīraśaivism. Among them Kāpālika, Gorakṣanātha-sampradāya and Rāseśvara systems have no philosophy of their own. They come under the second category of religious cults. The other five have abundant literature on philosophy of their own.

ĀNDHRAS' CONTRIBUTION TO ŚAIVA PHILOSOPHY

In this paper my attempts are confined only to what the Āndhras have contributed to Śaiva Philosophy, Rāseśvara, Śaivasiddhānta and Pratyabhijñā systems of Śaivism had no followers in Āndhradeśa any time, nor did any Āndhra contributed to the exposition or spread of any of the above systems of Śaivism in or outside Āndhradeśa. Some stories of *Śivabhaktas* described in *Periapurāṇa* and belonged to Śaivasiddhānta system of Śaivism are freely adopted by Āndhra writers without any relation to the philosophical aspect of that system. Followers of Kāpālika system of Śaivism made Śrīśailam in Āndhradeśa their abode for a pretty long time until they were driven away by Mahāyāna Buddhists to Ujjain, Nasik and other places outside Āndhra area. This system has some Tāntric literature of its own which does not expound any philosophy. Nāthasampradāya system of Śaivism had some followers moving in and around Rajahmundry upto the eleventh century, as indicated in some of the Telugu poetical works, i.e., *Navanāthacaritramu* of Gaurana and *Kumārasambhavamu* of Nannicōḍa. Though some literature written in Sanskrit by some *Siddhas* (*Nāthas*) like Jñānanātha, is available now, that system existed only in Mahārāṣṭra area and never entered Āndhradeśa. The *Nāthas* are wellknown as *haṭhayogins* rather than as philosophers.

Now there remain only three systems of Śaivism which had great following and ample philosophical literature produced in Āndhradeśa by

Āndhras. They are (1) Kālāmukha, (2) Pāśupata and (3) Vīraśaiva systems in order of prevalence in Āndhradeśa.

KĀLĀMUKHA SYSTEM OF ŚAIVA PHILOSOPHY

Kālāmukha system of Śaivism had a sway in Āndhradeśa from ninth to the middle of the twelfth centuary A.D. A copper plate inscription of Cālukya Ammarāja II (A.D. 958) at Sattenapalli gives a list of the names of Ācāryas belonging to Kālāmukha *maṭhas*. Cōḍaballi granted (A.D. 1115) a village by name Sōmēśvaram to Mallikārjunaśivācārya, the famous spiritual as well as literary *guru* of Nannicōḍa-the author of *Kumārasambhavamu* in Telugu. There is inscriptional evidence to prove that many Ācāryas of this order lived at Alampuram in Mahbubnagar District. Though there is no supporting philosophical literature in Sanskrit language, Nannicōḍa's Kumārasambhavamu is a monumental work in Telugu which gives a vivid picture of Kālāmukha system of Śaivism in Āndhradeśa. In this system the identity of Śakti with Śiva is described in the following verse:

jnānasvarūpamai sarvātmuḍunna dā
jñeyasvarūpamai nerasi yuṇḍu;
puruṣasvarūpamai paramēśuḍunna dā
prakṛtisvarūpamai paragucuṇḍu;
sūkṣmasvarūpamai śuddhātmuḍunna dā
sthūlasvarūpamai tōciyuṇḍu;
arthasvarūpamai yamalātmuḍunna dā
śabdasvarūpamai jarugucuṇḍu;

haruḍu rudrarūpamai yunna dā numā
mūrti dālci lōkamulaku hitamu
sēyucuṇḍu gāna śivaśakti bhēdambu
leruga nīku jaḍuna kenta lāvu?

Kumārasambhavamu, 7.55.

Śiva and Śakti are inseparable as *jñāna* and *jñeya*, *puruṣa* and *prakṛti*, *artha* and *śabda*, etc.

Unlike in Vīraśaivism, the followers of this system practise caste system and accept the superiority of a brahmin in the social order. The Kālāmukhins respect deities other than Śiva as they believe that they have emerged from Śiva's limbs, but followers of Pāśupata and Vīraśaiva systems never accept them as divine beings. Lord Śiva is the only supreme deity for them. Some philosophical ideas of Kālāmukha Śaivism resemble Ṣaṭsthalasiddhānta which came into prominence in Vīraśaivism at a later age.

PĀŚUPATA SYSTEM OF ŚAIVA PHILOSOPHY

Immediately following Kālāmukha, Pāśupata system of Śaivism prevailed in Āndhradeśa from latter half of twelfth century A.D. This system had its origin probably in the north. A work in Sanskrit on Pāśupata system of Śaiva Philosophy by name *Pāśupatasūtrāṇi* written by Nakulīśa the founder of the sys em in about first century A.D. expounds this philosophy. A few hundred years later Rāśīkara wrote a commentary *(Bhāṣya)* on it called *Pañcārthabhāṣya.* This work is published by R. Anantakṛṣṇaśāstri from Trivandrum in 1940. The *Pañcārthas* (five subjects) are (1) *kāraṇa* (cause), (2) *kārya* (effect), (3) *yoga* (meditation), (4) *vidhi* (behaviour) and (5) *duḥkhānta* (dissolution of sorrow). *(evaṃ sa duḥkhāntaḥ kāryaṃ, kāraṇaṃ, yogo, vidhir iti pañcaiva padārthāḥ*, samāsata *uddiṣṭāḥ).* In this system *kāraṇa* is *pati,* and *kārya* is *paśu.* The *paśutva* or the *bandha* in the *paśu* is the *pāśa.* Śrī Śaṅkarācārya has defined the word *paśu* in his *Mahāvākyadarpaṇa* as, *śarīram eva svātmānam paśyatīti paśur mataḥ'.* In other words *pati* is *īśvara* and *paśu* is *bhakta* or *jīva.* In this system the *bhakta* obtains dissolution of sorrow only by the grace of Lord Śiva but not by his own efforts. It is said here as: *tasmāt prasādāt sa duḥkhāntam prāpyate na tu jnānavairāgya dharmaiś varyatyāgamātrāt.* This trinity, *pati, paśu* and *pāśa* is called *trikam,* which term is commonly used in Śaivasiddhānta and Pratyabhijñā (spanda) systems of Śaivism also.

Mallikārjuna-paṇḍitārādhya of latter half of the twelfth century is the greatest exponent of Pāśupata system of Śaivism in Āndhradeśa. He is a great scholar, debator and author of that age. In his *Śivatattvasāra* a poetical work in Telugu he has given a beautiful picture of Pāśupata system of Śaiva philosophy in comparison with other systems of the day. The following verses give the essence of Pāśupata philosophy.

jñānamu paśupāśapati
jñānama yani yaṭleruṅgajālani jaḍu la-
jñānulu vārala tattva
jñānamu lajñānamulu vicārimpa śivā ! 21.

Here 'knowledge' is defined. 'Knowledge is only that which brings to one's comprehension the full connotation of the terms *paśu, pāśa* and *pati.* Those who do not know this secret are lacking in any knowledge'.

pati rudruḍu paśuvula kani
śruti ceppucu nuniki jēsi rudruḍu pati ta
kkitarulu paśuvulu pommani
matilō nerigiti śrutipramāṇamuna śivā ! 22.

Lord Śiva is *pati,* and all others – or *jivas* (souls) are *paśus.* The same idea is more clearly explained in the next verse:

jīvulanēkulu paśuvulu
bhāvimpaga prakṛtivikṛtibandhamu pāśaṃ
bāvṛtamulanaṃ baśuvulu
nīvā renṭikini pativi nirupa maheśā! 24.

All the souls are termed as *paśus* and the bondages caused by their attachment to nature - worldly pleasures - are called *pāśa*. As per the *Pāśupata-sūtras*, already explained the souls cannot obtain dissolution of sorrow by themselves except through the grace of Lord Śiva. This idea is embodied in the following verse :

paśupatiya pāśamula dana
paśuvulakunu bandhamōkṣapaddhatisēyaṅ
guśaluḍugā kavi yorulaku
vaśavartule? nērpugalade vāriki? rudrā! 25.

By this time salient principles of Śaivasiddhānta Philosophy of South India had spread in Āndhradeśa also. The following verse from the *Śivatattvasāra* of Paṇḍitārādhya refers to three types of impurities *(trimala)*, namely *āṇavamala*, *māyāmala* and *kārmikamala* - which are mainly described in Śaivasiddhānta.

trimalakṛta duḥkhasaṃsā
ramahābdhi nimagna jīvarāsulu nīyu
ttama kāruṇyavaśambuna
vimuktulai nīvapōle veluguduru śivā! 30.

Here the word *trimala* is used only in reference to the above three types of impurities.

In a later work by name *Vīraśaivadīkṣābodha* in Telugu couplet metre by Piḍuparti Basava much is said about these three impurities.

Paṇḍitārādhya in his *Śivatattvasāra* has vehemently refuted the very salient principle of Advaita Philosophy of Śaṅkarācārya. This idea is elaborated as follows :

pratyakṣajagadbhēdamu
satyambai tōcucuṇḍa śabdambuna da
tpratyakṣabādha yagunani
yatyanucitavṛtti naḍatu radvaitu lajā! 35.

when this *jagat*, 'manifesting universe' is so clearly visible to the naked eye, the negation of it by the help of a scripture *(sarparajju bhrānti nyāya* or *śuktirajata nyāya)* is inconvincible.

jīvunaku bandhamokṣada
śāvasthalu galavu nīku navi lēvaguṭan
jīvunaku nīku naikyamu
bhāviñcuṭa mukhyavṛttibādhakamu śivā! 41.

Soul is destined to undergo all the stages of bondages and liberation from them with no exception hence it is a blow to the very fundamental truth if identity of soul with Śiva is accepted.

So Pāśupata system of Śaiva philosophy recognises the soul, the universe and the supreme soul - Śiva as three distinct entities.

VĪRAŚAIVA SYSTEM OF ŚAIVA PHILOSOPHY

Before I explain the tenets of Vīraśaiva Philosophy and the contribution made to it by Āndhras, I take this opportunity to prove that all the systems of Śaiva philosophy that existed in Āndhradeśa prior to the advent of Vīraśaivism into this land gradually merged into one system, i e., Vīraśaivism loosing their individuality. This is equally true when Vīraśaivism gained momentum in Kannaḍadeśa under the able, authoritative guidance of Basava Daṇḍanātha, spiritual guidance of Allamaprabhu and organisational guidance of Cennabasava in Kalyāṇ the capital of Bijjala in the middle of the twelfth century. A close study of different systems of Śaivism in India reveals that the independent existence of them could not be maintained any longer and that there was a quick process of assimilation of all the systems in one system that came to be known later as Vīraśaivism. We can gather enough evidence to prove that Vīraśaivism was organised by a virile, revolutionary body of dissident members of contemporary society who felt oppressed under the rigours of caste system, and the meaningless and laborious ritual where equal rights were denied to them. As it is the case with all other new orders of religious upheavel, Vīraśaivism also mustered a great and tumultuous following in a very short time all over the Karṇāṭaka under a casteless society.

At the time of the advent of Vīraśaivism into Āndhradeśa the social order in these parts was exactly the same as that existed in Karṇāṭaka at the time of the rule by Bijjala. All the heads of Kālāmukha maṭhas and their disciples and followers highly respected and strictly practised the rigours of *varṇāśrama - dharma* though they adopted Śaivism. The society in Āndhra during the period of Paṇḍitārādhya was respecting the same order. Tradition says that when Paṇḍitārādhya was invited by Basaveśvara himself into the fold of Vīraśaivism by wearing *liṅga* and casting off communal ties the Ārādhya expressed his inability to do so saying

bhaktimidi valapu brāhmyambutō pottu
pāyalēnu nēnu basavaliṅga!

(My attachment to brahmin community is as great as that to bhakti). Great scholars of that age like Śrīpati-paṇḍita who is supposed to have written *Śrīkarabhāṣya* (though controversial) to the *Brahmasūtras*, Śiva-

leṅka Mañcana-paṇḍita who protected the Śaivism by his propaganda in Āndhradeśa belonged to the same order.

At this juncture there was born a great scholar, great debator, and still great propagandist for the spread of Vīraśaivism in Āndhradeśa. He was Pālakuriki Somanātha who was supposed to have been born only to fulfil that mission. It is only due to him that the respect for Vīraśaivism in Āndhradeśā rose to the same heights as it rose in Karṇāṭaka, at that time. The biography of Basaveśvara, the founder of very Vīraśaiva-community in Karṇāṭaka, was first written by Somanātha in Telugu verse and it was translated into Kannaḍa afterwards. The same was the case with the biography of Mallikārjuna-paṇḍitārādhya. These two scholars, namely Paṇḍitārādhya and Somanātha were the stalwarts in the act of spreading Śaivism in Āndhradeśa.

Pālakuriki Somanātha was a staunch Śaivite. He accepted Vīraśaivism at a very early age undergoing a religious ceremony *dīkṣā* which ordains him into Vīraśaiva order by wearing of *liṅga*. An ordinary Śaivite worships Śiva in the form of a *liṅga* or in the form of a Naṭarāja, etc. But his worship is not limited to Śiva only, it extends to Pārvatī, the consort of Śiva, to Kumāra or Gaṇapati, the sons of Śiva and several other deities supposed to belong to Śiva's family. But a true Vīraśaivite accepts only Śiva in the form of *liṅga* or *jaṅgama* as God and no other god is given any place there. The bigotism of that type practised by Somanātha can be well explained by one example. In his *Basavapurāṇa*, Bhṛṅgi approaches Śiva on one occasion when he was having his wife Pārvatī sitting on the left side to him. Bhṛṅgi as a true Vīraśaivite avoids greeting (saluting) Pārvatī and pays a homage to Śiva only who is on the right. In a couplet he says

liṅgaikaniṣṭhāvilīnuṇḍu bhṛṅgi
aṅgajārātiki nativa yainaṭṭi
ardhanāriki mrokkaka bhavuni dakṣi
ṇārḍhamērpariciyu naṭa mrokke nanina. VI. p. 170.

The term 'Vīraśaivism' might have been derived in the following manner though it has been actually defined in the supporting literature differently. To establish one's own *bhakti* to Lord Śiva in unequivocal terms, the *bhakta* willingly sacrifices any precious thing of his - it may be even one of his limbs, That is what is meant by the term *vīra*. The *vīratva* or the valour lies in the quality of one's own readiness to sacrifice to any extent for the sake of proving his devoutness to Śiva. The *Basavapurāṇa* and *Paṇḍitārādhyacaritra* of Pālakuriki Sōmana abound in stories of such bhaktas who could sacrifice everything for appeasing Śiva.

In addition to achieving social reformation in many ways by bringing into order a classless and casteless society, etc., Vīraśaivism evolved a separate philosophy for its followers. The obtaining of salvation is through six stages technically called sthalas - (1) *bhakta-sthala*, (2) *māheśvara-sthala*, (3) *prasādi-sthala*, (4) *prāṇaliṅgi-sthala*, (5) *śaraṇa-sthala* and (6) *aikya-sthala*. Vīraśaivites believe in past births (*pūrva-janma*) but not in rebirth (*punar-janma*) as a *bhakta* once ordained into the order of *śaraṇas* becomes one with Śiva automatically - hence no rebirth. When the soul of a *bhakta* after death merges with the supreme soul, ie., Śiva, there is no need to offer obsequies (*tarpaṇa*) also and hence it is not in vogue among Vīraśaivites. Pālakuriki Somanātha has clearly explained in a separate work called *Cennamallu-sīsamulu* - the scope of all the six sthalas - the system of Philosophy of Vīraśaivism in 32 verses of *Sīsa* metre - *bhakta-sthala* in 13, *māheśvara-sthala* in 5, *prasādi-sthala* in 3, *prāṇaliṅgi-sthala* in 4, *śaraṇasthala* in 5 and *aikya-sthala* in 2 verses. The last verse in that work gives these details as

bhaktasthalambuna padamūḍu, māheśa
padamuna naidu, nērpaḍa prasādi
padamuna mūḍu, matprāṇaliṅgiki nālgu,
śaraṇasthalambuna naraya naidu,
aikyasthalambuna kalavaḍa renḍunu
ṣaṭsthalavijñānasaraṇi yoppi
kṣitini muppadirenḍu sīsapadyambula
sarasōktigā bālakuriki sōma

nāthuḍana noppu nārādhyanavyamūrti
akhilavēdapurāṇaśāstrārthaviduḍu
vīraśaivasabhāvōgya viditamuganu
cennamalleśu prītigā jeppe niṭlu.

But Somanātha has not introduced any philosophical discourses in the middle of his narrative poetical works except on instances of some religious debates in some royal courts.

Paṇḍitārādhya had met with considerable opposition to his religious propaganda from Jains, Buddhists, Advaitins, etc., who enjoyed royal patronage in some court or other. In the court of Velanāṭi Cōḍa at Sanadavōlu Paṇḍitārādhya challenged the heads of different *maṭhas* and scholars of all the important religious sects of the day and defeated all of them and thereby forced them to accept Śiva as the Supreme God. Though Paṇḍitārādhya himself or his disciples did not keep any written record of this famous episode, Somanātha made a detailed record of all the arguments the Paṇḍita had advanced for defeating the scholars - in the Third Chapter - '*Vādaprakaraṇa*' of *Paṇḍitārādhyacaritramu*, a metri-

cal biography of the Paṇḍita written by him. It is a monumental chapter which gives a true assessment of alround learning of Sōmana. Somanātha himself toured all over Āndhradeśa with a large number of his disciples inviting similar religious debates from learned scholars who were invariably defeated by him. Many of the royal courts - including that of Kākatīya Rudradeva of Warangal had organised such debates.

The spread and importance of Kālāmukha and Pāśupata systems of Śaivism in Āndhradeśa could be assessed only through limited number of works such as *Kumārasambhavamu* by Nannicōḍa and *Śivatattvasāramu* by Paṇḍitārādhya respectively. But scores of scholars have written nearly one hundred works in Telugu on Vīraśaivism for the spread of its tenets among the growing numbers of its followers in Āndhradeśa. They are in varying mediums - in verse, in prose, in *yakṣagānas*, in *geya*, etc. I am giving hereunder the names of a few important philosophical works only with their authors.

1. *Vīraśaivadīkṣābōdhamu* by Piḍuparti Basavana,
2. *Prabhuliṅgalīlalu* by Piḍuparti Sōmana,
3. *Śaivasiddhāntaśikhāmaṇi* by Cennāpraggaḍa Nāgeśvarakavi,
4. *Ṣaṭsthaladarpaṇamu* by Siddhanātha,
5. *Anyavādakōlāhalamu* by Śivayogīndra.

ADVAITA

SRI V. SWAMINATHAN, M.A., M.Litt.

Indian culture reaches its culmination in Advaita. With all its myriad constituents Indian culture is focussed in Advaita directly or indirectly. What is Advaita and how is it to be realised as a value par excellence has been explained and understood by the great scholars from times immemorial. Advaita is the non-dual self or Ātman of living beings and its realisation is an immediate experience of it.

प्रपञ्चोपशमं शान्तं शिवमद्वैतं चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः ।

Advaita or the unity of the self is the ultimate reality. One and the same self indwells and animates all living organisms. In this well-known field of Advaita I will now endeavour to present a few outstanding scholars of Āndhra who have enriched Indian culture through their valuable contributions.

Advaita received its due contributions from the Āndhra region. Since most of the authors in Advaita were *sannyāsins* they had not left anything about themselves. As such we are at a loss to know which of the *sannyāsin* author hailed from Āndhra. Among the authors whom we could identify as Āndhras without any hesitation, Bhaṭṭōji Dīkṣita is the earliest.

BHAṬṬŌJI DĪKṢITA (A.D 1550 – 1625)

Bhaṭṭōji Dīkṣita, the greatest among the expounders of Pāṇini's grammar, was the son of Lakṣmīdhara and brother of Raṅgōji Dīkṣita. He was a disciple of the reputed polymath Appayya Dīkṣita as is evident from his verse :

अप्पय्यदीक्षितेन्द्रानशेषविद्यागुरूनहं वन्दे ।
यत्कृतिबोधाबोधौ विद्वदविद्वद्विभाजकोपाधी ॥

He was initiated into Pūrvamīmāṃsā and Vedānta by Appayya Dīkṣita. He was a very versatile writer and his contributions embraced a variety of subjects. In Advaita he seems to have written three works :- (1) *Tattvakaustubha,* (2) *Advaitakaustubha,* and (3) *Tattvavivekadīpana-vyākhyā.* The *Tattvakaustubha* is the most important among his works on Advaita. It was written at the instance of Keḷadi Veṅkaṭappa I (A.D. 1582 - 1627).

केलदी वेङ्कटेन्द्रस्य निदेशाद्विदुषां मुदे ।
ध्वान्तोच्छित्तौ पटुतरः तन्यते तत्त्वकौस्तुभः ॥

The *Tattvakaustubha* is a refutation of the charges levelled by Madhva and his followers against Śaṅkara's Advaita. Bhaṭṭōji herein exposes, very often, the shallowness of the knowledge of grammar of the Mādhva writers. He enjoyed the titles *Advaita-siddhānta-pratiṣṭhāpaka* and *Śrauta-smārta-sampradāya-vyavasthāpaka.*

UMĀMAHEŚVARA ŚĀSTRĪ (A.D. 1600)

Umāmaheśvara śāstrī belonged to the Vellāla family. He was the pupil of one Akṣaya Sūri who was the son of Veṅkaṭarāya of the Mōkṣaguṇḍa family. One kavikuñjara, author of *Sabhārañjana-śataka* was the disciple of Umāmaheśvara. He held the title *Abhinavakālidāsa.* Four of his works in Advaita are known to exist so far. They are : 1) *Tattvacandrikā,* 2) *Virodhavarūthinī,* 3) *Advaitakāmadhenu* and 4) *Vedāntasiddhāntasāra.*

The *Tattvacandrikā*, also called *Nirguṇa-brahmamīmāṃsā,* is a polemic work which establishes Advaita after a demonstration of the unsoundness of the philosophies of Rāmānuja, Śrīkaṇṭha and others on subjecting them to a severe criticism. In this work (he says) he has not taken up the Madhva philosophy for criticism because it has been refuted by Appayya Dīkṣita. One important piece of information we come across here is that Śaṅkara had criticised some 99 commentaries on the *Brahmasūtras.*

His other work the *Virodhavarūthinī* is a critique of Rāmānuja's *Śrībhāṣya.*

YAJÑEŚVARA DĪKṢITA (A.D. 1600)

Yajñeśvara Dīkṣita was the son of Koṇḍa Bhaṭṭa and he hailed from Vēṅgināḍu. In his works he makes references to Nṛsiṃhāśramin. He was a versatile writer and he wrote in Advaita, Pūrvamīmāṃsā and Alaṅkāra. His Advaitic work is a commentary on the *Pañcapādikāvivaraṇa* and it is called *Vivaraṇojjīvinī. Vivaraṇojjīvinī* is based on Nṛsiṃhāśramin's commentary on the *Pañcapādikā-vivaraṇa.*

RAṄGŌJI BHAṬṬA (A.D. 1600)

Raṅgōji was the younger brother of Bhaṭṭōji Dīkṣita. He was also a disciple of Bhaṭṭōji. भट्टोजिभट्टसंज्ञं तं गुरुं नौमि निरन्तरम् says he. He also studied under one Ānandāśrama.[1] He often quotes Nṛsiṃhāśramin. He wrote two works on *Advaita:* 1) *Advaitaśāstrasāroddhāra* and 2) *Advaitacintāmaṇi.*

The *Advaitaśāstrasāroddhāra* was composed with the sole purpose of condemning the Dvaita philosophy of Madhva. Only the first *pariccheda* of it is available.

The *Advaitacintāmaṇi* consists of 16 *anuṣṭubhs* and is accompanied by his own exposition or *vivaraṇa.* The *vivaraṇa* is replete with *navyanyāya* terminology and in its style it approaches *Advaitasiddhi.*

The object of the author is to establish the Advaita philosophy by demonstrating the untenability of the dualistic philosophical systems, especially the *Nyāya-vaiśeṣika* and accordingly the work is divided into two chapters. In the first chapter he proves that the classification and number of the *vaiśeṣika* categories do not stand scrutiny.

गुणाश्रयत्वं द्रव्यत्वमिति मन्दप्रतारणा ।
तदनाश्रयभूतस्य पदार्थस्याप्रसिद्धितः ॥

In refuting the rival schools the author adopts a new path. He shows that *vāyu* is only a variety of *pṛthivī.* There is only one *indriya,* namely *cakṣus* and it is capable of performing the functions of other sensory organs. In chapter two he deals with the import of the great proposition *tat tvam asi* at length. He ably meets all the charges directed against the Advaitic import of the *mahāvākya* : *tat tvam asi.*

The chief merit of the work lies in that it has ably achieved both the reputation of other schools and the establishment of the *siddhānta* within a short compass

ANNAMBHAṬṬA (A.D. 1600 - 1700)

Annambhaṭṭa whose erudition has become a houseword as evidenced in the oft quoted hemistich काशीगमनमात्रेण नान्नंभट्टायते द्विजः needs no introduction to the world of Sanskrit scholarship. He hailed from the bank of the river Kṛṣṇa, in Āndradeśa. He belonged to the *Kauśika-gotra.* He was the son of Tirumala Somayājī of the family of Advaitavidyācārya Rāghava Somayājī. He persecuted his studies at Benares. He composed all his works at Benares and he salutes Lord

1. cf. श्रीमदानन्दाश्रमचरण सेवापरायणेन रङ्गोजिभट्टेन विरचितः अद्वैतचिन्तामणिः ।

Viśveśvara in all his works. He was a devotee of Śiva and a great admirer of Śaṅkara's Advaita. He studied the *Mahābhāṣya* under Śeṣa Vīreśvara a co-pupil of Bhaṭṭōji under Śeṣa Kṛṣṇa. His scholarship extended to a wide range. His works in Advaita are 1) *Tattvaviveka-dīpana* and 2) *Mitākṣarā*. The *Mitākṣarā* is a brief commentary, *vṛtti*, on the *Brahmasūtras*. His main object in composing the *Mitākṣarā* is to present the *Bhāmatīprasthāna* in a condensed form. Throughout he has followed the *Bhāmati*, *Kalpataru* and *Vaiyāsikanyāyamālā*; some times he has incorporated in his commentary the very sentences of the above works. Annambhaṭṭa refutes the interpretation which take *ādyasya* in *janmādyasya yataḥ* as referring to *Caturmukha*; but he does not mention the author of this interpretation. Appayya Dīkṣita also had criticised this interpretation in both *Śivārkamaṇidīpikā* and *Nyāya-rakṣāmaṇi*. In the *samanvayasūtra* he says that, following Ānandabodha, disappearance of *avidyā* *(avidyānivṛtti)* belongs to the fifth mode *(pañcamaprakāra)*.

LAKṢMĪNṚSIṂHA (A.D. 1700)

Lakṣmīnṛsiṃha was the son of Koṇḍabhaṭṭa and sister's son of Bhaṭṭōji Dīkṣita and therefore he flourished in the seventeenth century. From his reference to the river Godāvarī and places adjacent to the river in III. 4.2 it is evident that he hailed from the Godāvarī delta in the Āndhradeśa. He was the disciple of one Nārāyaṇendra. He migrated to the Cauvery delta and spent the later half of his life in the South. Towards the closing years of his life he entered *sannyāsāśrama* and attained *videhamukti* at Koṭṭaiyūr, a village near Kumbhakōṇam.

His only work in Advaita is the *Ābhoga* an elaborate commentary on Amalānanda's *Kalpataru* which again is a commentary on Vācaspati's *Bhāmatī*. The reasons that prompted him to write a fresh commentary are (1) a lucid and exhaustive commentary on the *Kalpataru* was a desideratum as *Parimala* was terse and bristling with *mīmāṃsā* maxims, (2) as it commented upon only select passages of *Kalpataru* and (3) as it was revolting against the *Kalpataru* and *Bhāmati* regarding certain metaphysical issues.

Lakṣmīnṛsiṃha attemted to reinstate the views of the *Bhāmatī* and *Kalpataru* wherever they were refuted in the *Parimala*. He seems to be very hasty and rash in his criticisms on the *Parimala*. In his enthusiasm for the vindication of *Bhāmatī* and *Kalpataru* he entirely forgets that every issue has to be decided on intrinsic individual merits. The *Parimala* is amply justified in its criticisms against the *Bhāmatī* and *Kalpataru* because in certain basic Advaitic issues they prefer to be guided rather by Pūrvamīmāṃsā than by Śaṅkara's *Bhāṣya*. In spite of this the *Ābhoga* is very useful for a correct understanding of the *Bhāmatī* and *Kalpataru*. Another merit of *Ābhoga* is that it comments even on passages that had been skipped over by the *Kalpataru*.

AYYAṆṆA VIDVĀN

Ayyaṇṇa Dīkṣita or Vīṇai Ayyaṇṇa was the disciple of the celebrated Śrīdhara Veṅkaṭeśa more popularly known as Ayyāvāḷ an inhabitant of Tiruviśanallūr, on the northern bank of the Cauvery in the Tanjore District, a village given, as gift to forty five scholars, by king Serfoji (1686-1712) of Tanjore. He was the son of one Veṅkaṭa-kavisārvabhauma author of the Telugu play *Rādhāmādhavasaṃvāda* and other poems and younger brother of Narahari author of several Telugu poems like *Sudantākalyāṇa*. From this we have to infer that Ayyaṇṇa was of Āndhra origin and was the descendant of an Āndhra family that had migrated to the Cauvery region and settled there long before. He was an expert player on the *Vīṇā*.

His *Vyāsatātparyanirṇaya* is a masterpiece in the realm of Advaita. As the title indicates it sets before itself the task of determining the true import of *Brahmasūtras* The *Brahmasūtras* had been interpreted by several *acāryas* and no two *acāryas* concur in their interpretations. No rational thinker can admit that all the variant interpretations were intended by the author of *sūtras*. Only one of the interpretations could be the true import. Every interpreter proclaims at the height of his voice that his alone is the genuine interpretation. In these circumstances how can one find out the true import of the *sūtras*. Ayyaṇṇa strikes out an altogether new path. Ayyaṇṇa says that the opinion of the critics of Vedānta, is deciding factor. One has to study carefully what the non-Vedāntic critics take to be Vedānta. Non-Vedāntic critics like the Sāṃkhyas, Yogins, Naiyāyikas, Vaiśeṣikas, Mīmāṃsakas, Pāśupatas and Pāñcarātrins when they have occasion to criticise Vedānta, take up only *Advaita* for criticism and not the interpretations of the other *ācāryas*. It follows from this that in the option of the critics of Vedānta, Advaita alone is the Vedānta, i.e. Advaita should be regarded as the true import of the *sūtras* of Vyāsa. Otherwise all the critics will have to be damned as ignorant of what Vedānta is, which is not the case. In the second chapter of this book the author establishes with, great argumentative skill, the non-difference of Śiva and Viṣṇu. It is said that at a *Vidvatsadas* held at Veṅkaṭagiri he threw a challenge to the paṇḍits of various philosophical disciplines and finally established the correctness of his view, i.e Advaita.

BELLAṂKOṆḌA RĀMARĀYA

Bellaṃkoṇḍa Rāma Rāya was a prolific writer of recent times in Āndhra. He was born in 1875 in the village of Pamiḍipāḍu in the Narasaraopet Taluk of the Guntur District. He belonged to the Bhāradvājagotra. He studied *Vyākaraṇa* under one Purighaḷḷa Rāma Śāstrī and Nyāya under one Purighaḷḷa Subrahmaṇya Śāstrī. He was an ardent devotee of Hayagrīva and by the grace of Hayagrīva he

attained proficiency in Vedānta. He was a devastating critic of the philosophy propounded by Rāmānuja. He was the author of more than one hundred works covering a very wide range of knowledge. Some of his works have been published, many unpublished and many more known only by their names. It seems he has written some fifteen works in Advaita-Vedānta. They are: (1) *Bhagavadgītā-bhāṣyārka-prakāśikā*, (2) *Vedānta-kaustubha*, (3) *Śārīraka-catussūtri-vicāraḥ*, (4) *Vedānta-muktāvalī*, (5) *Advaitavijaya*, (6) *Dehadehibhāva-nirmūlana*, (7) *Trimata-samarthana*, (8) *Advaitāmṛta*, (9) *Vedāntasaṃgraha*, (10) *Vedāntadīpikā*, (11) *Vedāntadinakara*, (12) *Vedāntatattvāmṛta*, (13) *Advaitānyamata-khaṇḍana*, (14) *Mokṣaprasāda*, (15) *Śāṅkarāśāṅkarabhāṣya-Vimarśa*.

The *ŚāṅkarāŚāṅkarabhāṣya* is Rāma Rāya's *magnum opus* and it is a voluminous work extending over 380 pages of royal quarto in close print. In this the author subjects the *Brahmasūtra-bhāṣya* of Śaṅkara, Rāmānuja and Madhva to an elaborate critical examination and finally shows that Śaṅkara's position alone is acceptable as it withstands the test and as the position of the other two do brave the test.

VYĀKARAṆA

Dr. K.S. RAMAMURTI, M.A., Ph.D.

Pāṇini's *Aṣṭādhyāyī* is the first comprehensive work, in the field of Sanskrit grammar, that has come down to us so far. Pāṇini is said to have lived in about 350 B.C. But researches in this field show that scholars were working at this subject *(vyākaraṇa)* from the Vedic period itself. Pāṇini himself mentions about ten grammarians who preceded him and the *prātiśākhyas* of the *Vedas* reveal a great number of grammarians. We can say that there were about eighty grammarians in Sanskrit who preceded Pāṇini. Pāṇini's work contains about 4000 *sūtras* in eight chapters. He wrote grammar for the Vedic as well as Classical Sanskrit. His work was subjected to a thorough criticism by Kātyāyana in about 250 B.C. In the course of his work Kātyāyana explained, corrected and added some more information to the main work. Again after sometime Patañjali examined both Pāṇini and Kātyāyana in about 150 B.C. and commented on this combined work. These three sages are generally known as the "*Munitraya*" in the field of Sanskrit grammar.

Just as we note from the *Aṣṭādhyāyī* that there were grammarians before Pāṇini we also understand from the *Mahābhāṣya* that there were *Vārttikakāras* before Kātyāyana who examined Pāṇini's work with a view to supplement it, keeping in mind the growth of the language. This shows that work in the field of Sanskrit grammar was continuous right from the Vedic period.

After Patañjali scholars took up the task of writing commentaries on the *sūtras* of Pāṇini, with the help of the light thrown on them by Kātyāyana and Patañjali. But somehow from the first century A.D. onwards scholars began to think in the way of producing original treatises, as a result of which different systems of grammar either for reasons of religion or some other came into being. Different parts of India witnessed different systems of grammar, though a few scholars still engaged themselves in writing commentaries on the *Munitraya* school.

As far as the new systems are concerned it is only in Āndhra a beginning was made for the first time. It was during the time of Śātavāhana's i.e., in about A D. 700, that a new system known as '*kātantra* system' came into existance. The legend says that Śarvavarma produced this *kātantra* system at the behest of a Śātavāhana king. It is also called *Kumāra Vyākaraṇa* because the *Sūtras* are said to have been revealed by God Kumārasvāmin and *Kalāpa Vyākaraṇa*, as the bird *kalāpī* (peacock) happened to be the vehicle through which the *sūtras* came to Śarvavarma. The name *kātantra* also means, according to the commentators, a short treatise or a hand book.

This work is divided into four parts or *prakaraṇas* — (1) *Sandhi-prakaraṇa* (2) *Nāma prakaraṇa*, (3) *Ākhyāta prakaraṇa* and (4) *Kṛt-prakaraṇa*. As the aim of the author is to write a work "grammar made easy", he completed his text in about 1,400 *sūtras* including *kṛt* as against the 4,000 *sūtras* of Pāṇini. To attain simplicity he dispensed with the *māheśvara sūtras* and the consequent *pratyāhāras* thereby reducing the bulk of the *sūtras* resulted thereon. He preferred to arrange the subject matter in a way that is similar to that of the *kaumudi*, to the arrangement of Pāṇini. He also dispensed with the *Vaidika* section.

There is a doubt whether the *kṛt* section is a latter interpollation. Durgasiṃha the commentator on this text, in about A.D. 800 seems to be of the opinion that the *kṛts* were interpollated later. If this view is accepted we understand that Śarvavarma completed his text in about 850 *sūtras* only covering the entire useful field of grammar.

The *kātantra* is closely followed by many other systems of grammar such as Candra school (A.D. 470), Jinendra school (later part of the fifth century), Śākaṭāyana school (A.D 817-877), Hemacandra school (A.D. 1088), Sārasvata school (A.D. 1250), Bōpadeva school (A.D. 1260–1271), Jainendra school, Saupadma school (last quarter of the fourteenth century), Vaiṣnava grammar (A D. 1484–1527) and Śaiva grammar etc.

These systems originated at different times show that activities in the field of grammar went on ceaselessly from century to century.

The *Kātantra* written at the behest of the Śātavāhana king enjoyed a good amount of popularity. All these systems came into vogue with a definite purpose of simplifying grammar cattering to the tastes of the students. Missionary zeal also might be the underlying current. It became difficult for the latter generations to read the Pāṇinian system. Some of the religions like Buddhism and Jainism wanted to have their own grammatical treatises to stamp their individualities. Hence the period from the fifth century to the end of the fourteenth century was prominent with

the busy activities of these grammarians. But towards the middle of the fourteenth century some of the scholars thought of reviving the *Munitraya* school, in a way that it would meet the demand of the students. As a result of this Rāmacandra belonging to the Śeṣa family of the Āndhra country prepared a recast of the *Aṣṭādhyāyī* entitled the *Prakriyākaumudī*. He belongs to the *Kauṇḍinya gotra*. From an account given by his grandson Viṭṭhala, he was a great scholar in all branches of learning and wrote three works — (1) The *Prakriyākaumudī*, (2) The *Kālanirṇayadipikā* and (3) The *Vaiṣṇavasiddānta sadaīpikā*.

The *Prakriyākaumudī*, we can say, is the first comprehensive attempt to classify the *sūtras* of the *Aṣṭādhyāyī* and arrange them in a methodical way codifying together the *sūtras* connected with the *Prakriyā* or the formation of a word. The text starts with the section on *saṃjñā* where the required *paribhāṣās* also are included. Then comes in the section on *sandhi*, followed by *svādiprakriyā*; The sections on *avyaya*, *strīpratyaya*, *vibhaktyartha*, *samāsa*, *taddhita* and *dvirukti* follow in succession. The *uttarārdha* contains the *prakriyā* of the roots and *kṛts* followed by the section on *uṇādi*, *vaidika* and *svara*. The *parasmaipada*, *ātmanepada* and *ubhayapada* roots are dealt with. *Sannanta*, *yaṅganta* etc., are also treated.

Rāmacandra must have drawn his inspiration from the *Rūpāvatāra* of Dharmakīrti who lived in about eleventh century. The *Rūpamālā* of Vimalasarsvatī also is of the same type in its arrangement. But it almost belongs to the same age as that of the *Prākriyākaumudī*. The treatment in the *Prakriyākaumudi* satisfied the students of the time. As such it enjoyed great popularity over the other two recasts successfully ousting them from the field.

Another valuable work the *Mādhavīya dhātuvṛtti* was also brought out in the same century. The authorship of this work is ascribed to Sāyaṇa the Vedic commentator. This is a commentary on the *Dhātupāṭha* of Pāṇini and gives the various forms derived from the roots. It is divided into two parts. The first part deals with the roots and the second with the roots formed by adding certain affixes. Sāyaṇa's father was Māyaṇa and his elder brother was Mādhava. These brothers were the ministers of the Vijayanagara kings Though Sāyaṇa is said to be the author of this work we do not know why it is named after his brother Mādhava[1].

The name *Līlāśuka* is very familiar. He is the author of the famous eulogy the *Kṛṣṇakarṇāmṛta*. The exquisite beauty of his work

1. Very recently Dr. Rameśan, I.A.S. (Government of Andhra Pradesh) published an article in the Hindu emphasizing that Sāyaṇa was a native of a small village near Kāvali of the Andhra Pradesh.

is responsible for getting him an eternal place in the mind of every Indian. The work *Prakriyāratna*, a commentary on the Dhātuvṛtti of Mādhava was ascribed to him. He is also accredited with a commentary on the *Sarasvatīkanṭhābharaṇa* of Bhoja. If these two grammatical works were to belong to the same Līlāśuka, who is wellknown as the author of the *Kṛṣṇakarṇāmṛta* he cannot be placed in the eleventh century as observed by Prof. Keith and others. He must have flourished after Sāyaṇa only. Dr. M. Saṅgameśam has proved in his recent article[1] that Līlāśuka belongs to the Āndhra country.

Mallinātha, the famous commentator of Kālidāsa (in about the period of the *Prakriyā kaumudī*) is said to have written a work on grammar. Aufrecht indicates his other works also.

After Rāmacandra, we understand that Kṛṣṇa the son of Nṛsiṃha who is the brother of Rāmacandra wrote a work on grammar. But this has not yet come to light. We note this from Viṭṭhala the author of the *Prasāda*, who quotes the verses of Kṛṣṇa, to explain the senses of *upasargas*.

कृष्णाचार्यैः रामचन्द्राचार्यभ्रातृसुतैः कृताः —

Next to Kṛṣṇa, Viṭṭhala enters the field. Viṭṭhala's father was Nṛsiṃha and his grandfather was Rāmacandra the author of the *Prakriyākaumudī*. His mother was māṇikkāmba. He acquired sound knowledge in all the fourteen branches of learning under Rāghavendra sarasvatī and Jagannāthasvāmin. Viṭṭhala had the highest admiration for his grandfather's scholarship and work. He says that he does not look upon any one else as clever as Rāmacandra in the mastery of *pada*, *vākya* and *pramāṇa* and his words though clear suggest different senses —

श्रीरामचन्द्राचार्योक्तेः स्पष्टार्थत्वेऽपि चित्रता ।
न मर्मज्ञैः प्रयोज्योऽर्थः स्फटिकाकारगो यथा ॥
पदे वाक्ये प्रमाणे च तत्त्वज्ञं ज्ञातृसम्मतम् ।
रामचन्द्राचार्यसूरे रन्यं नोपलभामहे ॥

(at the end of the first part)

It is also noted that Viṭṭhala specially undertook the task of writing a commentary on his grand father's work only to ward off all the interpollations crept into the text by that time —

तथा च पण्डितम्मन्यैः प्रक्षेपै र्मलिनीकृता ।
प्रक्रियाकौमुदी तस्याः प्रसादः क्रियते मया ॥

1. *Srikṛṣṇakarṇāmṛta* — The *Sāhitya Vyūsāvali* – 3. Sāhitya Samiti, Tirupati.

He further says – 'my commentary should not be branded as very profuse, as no purpose is served by compressing it by any scholar. On the contrary it would mar it, for I have looked into many learned scholars and gave the substance of their views to satisfy the learned readers'–

टीकेयं विपुलेति येन विदुषा संक्षिप्यते तस्य नो
लाभः किं तु समीहिताः पुनरमी सर्वे विशेषा हृताः ।
येनास्माभि रनेकसूरिरचितग्रन्थार्थं मालोड्य तत्
सारं मूलगतं विशेषविदुषां प्रीत्यै प्रकाशीकृतम् ॥

Introductory Verses — *Prasāda.*

From this also we feel that the *Prakriyākaumudī* became very popular and this popularity has had the penalty of many interpollations. Viṭṭhala took up the task of writing a comprehensive commentary on this to maintain the original work of his grandfather in fact warding off the interpollations so far crept in. Viṭṭhala carefully sought the help of his predecessors in the field like Kaiyaṭa, Trilocanadāsa, Kṣīrasvāmin, Durgasiṃha, Jinendrabuddhi, Bhartṛhari, Vāmana, Haradatta, Bōpadeva and a host of others belonging to all the churches.

The next century witnessed some more eminent scholars like Śeṣa Kṛṣṇa, who was a reputed grammarian. His father was Nṛsiṃhasūri. He wrote a commentary on the *Prakriyākaumudi* of Rāmacandra, for the benefit of prince Kalyāṇi son of Patrapuñja. Śeṣa Kṛṣṇa is well remembered as the preceptor of Bhaṭṭōji Dikṣita, the author of the *Siddhāntakaumudi.* In addition to this he wrote a few more works like the *Kaṃsavadha*, *Pārijāta-haraṇa campū*, *Śabdālaṅkāra*, *Padacandrikā* and *Kṛṣṇakautūhala.*

His commentary *Prakāśa* is a learned one. Though he criticised Viṭṭhala on certain occasions he borrowed much from him. We have already noticed that Kṛṣṇa wrote his commentary for the benefit of prince Kalyāṇa. This is also another instance to prove the popularity of the *Prakriyākaumudi* before the advent of the *Siddhāntakaumudi.* As far as the subject matter is concerned we find that they vied with each other to make *Prakriyā* more and more lucid. The difference between Viṭṭhala and Kṛṣṇa is that the latter is boastful while the former is modest. The modest nature of Viṭṭhala is seen from his remarks at the beginning of his commentary on *curādis* - he says —

नव गणा यथाकथंचिद् व्याख्याताः । धातुप्रक्रियाकथने धाष्ट्यमेव कारणम् । सम्यग्ज्ञानाभावात् ।

As a contrast to this the boastful nature of Kṛṣṇa is understood when he says in his introduction —

अस्फुटभावा प्रस्फुटदोषाभिहितापसिद्धान्ता ।
असमर्थकपदबन्धा नैषा परं भावय त्यर्थम् ॥
केचित् पूर्वनिबद्धसिद्धवचनोपन्यासदक्षाः परे
पौर्वापर्यविरोधबोधविधुरा दृष्टाक्षरग्राहिणः ।
किं तै र्वक्तुभि रत्र यः स्वविभवै रुद्दूष्य पूर्वं परा-
नुक्तं वक्ति परिच्छिनत्ति विषमं व्याख्या त्यसौ दुर्लभः ॥

The Prakriyākaumudī.

Mr. K P. Trivedī in his learned introduction to the *Prakriyākaumudī* invites our attention to a marginal note on one of the Mss. of his *Kaṃsavadha* which makes Śeṣa Kṛṣṇa a Mahārāṣṭra by birth. But Śeṣa Kṛṣṇamācārya the father of Rāmacandra had many brothers. Our present author might be of the family of one of these brothers. It may not be possible to establish the nativity of a person considering his place of activity alone.

Śeṣa Cintāmaṇi the brother of Śeṣa Kṛṣṇa flourished between A.D. 1500 - 1550. He wrote a brief commentary on the *Mahābhāṣyapradīpa*, called the *Mahābhāṣya Kaiyaṭa Prakāśa*. A copy of it is available with the Bikaner Sanskrit Library.

Śeṣa Nāganātha in about A D. 1550 is accredited with a commentary on the *Mahābhāṣya* entitled the *Mahābhāṣyapradīpodyotana*. A copy of this work is with the Government Oriental Mss. Library Madras. From the opening verses we undertand that he studied grammar under Śeṣavīreśvara who happened to be his brother. He says —

श्रीशेषवीरेश्वरपण्डितेन्द्रं शेषायितं शेषवचो विशेषे ।
सर्वेषु तन्त्रेषु च कर्तृतुल्यं वन्दे महाभाष्यगुरुं ममाग्रजम् ॥
महाभाष्यप्रदीपस्य कृत्स्नस्योद्योतनं मया ।
क्रियते पदवाक्यार्थतात्पर्यस्य विवेचनात् ॥

After Śeṣa Kṛṣṇa the famous Bhaṭṭōji Dīkṣita enters the field. Till recently scholars considered him a Mahārāṣṭra But the present writer proved in his doctoral thesis that he is an Āndhra hailed from a village near about Śrīkāḷahasti. His father was Lakṣmīdharasūri, a profound scholar in various *śāstras*. Rangōji Bhaṭṭa who was patronized by Keḷadi Veṅkaṭapati I was his brother. Bhānuji the author of *Sudhā* a commentary on the *Amarakośa* was his son and Haridīkṣita the preceptor of the famous Nāgōji Bhaṭṭa was his grand son. He belongs to the Mahīdhara family. Bhaṭṭōji had his higher education in Benares and studied *Vyākaraṇa* under Śeṣakṛṣṇa the author of the

Prakāśa a commentary on the *Prakriyākaumudī*. After completing his studies he worked in the field of grammar and wrote 1) the *Dhātupāṭha*, 2) the *Gavākśabdarūpāvali*, 3) the *Lingānuśāsana Vṛtti*, 4) the *Śabdakaustubha*, 5) the *Siddhāntakaumudī*, 6) the *Prauḍhamanoramā*, 7) the *Śabdaratnāvali*, 8) the *Saṃskārarūpāvali* and 9) the *Vaiyākaraṇamatonmajjana*.

The first phase of this period witnessed his three wellknown works on grammar 1) the *Śabdakaustubha*, 2) the *Siddhāntakaumudī* and 3) the *Prauḍhamanoramā* in order. His *Śabdakaustubha* is an original treatise based on the *Aṣṭādhyāyī* of Pāṇini. Here he closely follows the *Mahābhāṣya* in the division of *Āhnikas* in each *pāda*. He explains the *sūtras* of Pāṇini in a very vivid manner in accordance with the views of Kaiyaṭa, Patañjali etc. He also refers to other schools of grammar such as *Kaumāra* and *Cāndra*. This is no doubt a compendium of the whole grammatical literature written with a critical eye in support of the *Munitraya* school. Unfortunately the whole text is not available.

The *Siddhāntakaumudī* is a recast of the *Aṣṭādhyāyī* made to suit the requirements of a student who is to be initiated into the science of grammar. The *Siddhāntakaumudī* is completely modelled on the *Prakriyākaumudī* in its arrangement like, संज्ञा, परिभाषा, सन्धि *Prakaraṇas* etc. We can also say here that the *Siddhāntakaumudī*, is an improvement over the *Prakriyākaumudī*. The *Prakriyākaumudī* do not deal with all the *sūtras* of *Aṣṭādhyāyi* whereas the *Siddhāntakaumudī* deals with all the *sūtras*. The line

कौमुदी यदि कण्ठस्था महाभाष्ये वृथा श्रम: ।
कौमुदी यद्यकण्ठस्था महाभाष्ये वृथा श्रम: ॥

accounts for the scholarship of Bhaṭṭōji Dīkṣita displayed in the *Siddhāntakaumudī*.

His *Prauḍhamanoramā* is a commentary on his own *Siddhāntakaumudī*. Here also he refers to numerous authors and works. The work contains throughout a pungent criticism against the *Prakriyākaumudī* and its commentaries *Prasāda* of Viṭṭhala and *Prakāśa* of Śeṣa Kṛṣṇa his own *guru*. The views of others simply touched upon in his *Siddhāntakaumudī* are thoroughly examined here. The oft quoted line यस्य मुक्तावली कण्ठे वश्या तस्य मनोरमा speaks of the logical treatment of the subject matter.

His *Vaiyākaraṇamatonmajjana* is on the philosophy of grammar, in seventy four (74) verses. These verses were commented upon by his nephew Koṇḍubhaṭṭa.

The *Dhātupāṭha* and the *Liṅgānuśāsana* are only the appendices to *Siddhāntakaumudi*. The *Saṃskārarupāvali* and the *Gavākaśabdarūpāvali* enumerate the forms of the words *saṃskāra* and *gavāk* respectively.

Bhaṭṭōji in the second half of his life turned a philosopher. He wrote the *Tattvakaustubha* a commentary on the *Brahma-sūtras*, upholding Śaṅkara's views and criticizing the Madhva philosophy. In addition to this he wrote a number of works on *Dharmaśāstra*, *Vedānta*, *Nyāya*, *Āgama*, *Jyotiṣa* and Lexicography.

Koṇḍubhaṭṭa the next writer also flourished in about the same age. He is the son of Raṅgōji Bhaṭṭa, the brother of the famous Bhaṭṭōji Dīkṣita. It is believed that he also studied grammar under Śeṣa Kṛṣṇa and Vedānta under his father Raṅgōji along with his uncle Bhaṭṭōji Dīksita. He wrote (1) the *Bṛhadvaiyākaranabhūṣaṇa* (2) the *Laghu Vaiyākaraṇabhūṣaṇasāra* (3) the *Vaiyākaraṇasiddhāntadipikā* and (4) the *Sphoṭavāda* in the field of grammar and (1) the *Tattvadipikā* (2) the *Tarkaratna* and (3) *Nyāyapadārthadipikā* in Nyāya.

His *Vaiyākaraṇabhūṣaṇasāra* is considered a comentary on the *kārikās* of Bhaṭṭōji Dīkṣita. The work deals with the philosophy of grammar and commands a number of commentaries.

In about the same period we also come across Śeṣa Vīreśvara the preceptor of Jagannātha Paṇḍitarāja. Vīreśvara was the son of Śeṣa Kṛṣṇa the preceptor of Bhaṭṭōji Dīkṣita Vīreśvara's son is believed to have written a work criticising the *Prauḍhamanoramā* (in about A.D. 1575). The work is not available, but we note this from Jagannātha only.

Next comes Annambhaṭṭa; who must have been an younger contemporary of Bhaṭṭōji Dīkṣita. We hardly come across an Āndhra who does not know his name. The oft quoted line काशीगमनमात्रेण नान्नंभट्टायते द्विज: is a proof of his scholarship. Detailed biographical Information of this greatman is not so far available. What all we know about him is that he was the son of Tirumalācārya and comes of the Rāghavasomayāji family. He studied *vyākaraṇa* under Śeṣa Vīreśvara the son of Śeṣa Kṛṣṇa. He was a native of Garikapāḍu a village in the Nizams. It is also understood that a few Ṛgvedins are still living with the family title Annambhaṭṭa in the village Keśavapura on the banks of Kṛṣṇa. He was proficient in *Mimāṃsā*, *Nyāya*, *Vyākaraṇa* and *Vedānta*. His *Tarkasaṃgraha* brought him unsurpassed reputation. He wrote independent treatises in those *śāstras*. In grammar he wrote *Svaraviveka* (vedic grammar) and *Mahābhāṣyapradipodyotana* a commentary on the *Mahābhāṣya*.

Though the *Mahābhāṣya* is written in the form of a dialogue of small questions and answers in simple words it is very difficult to understand. A correct understanding of the *Mahābhāṣya* is difficult without a sound knowledge of *Mīmāṃsā*, *Vedānta*, *Nyāya* and *Vyākaraṇa*. Annambhaṭṭa who recognizes the real merit of the *Mahābhāṣya* explains the word Mahat as ग्रन्थतोऽर्थतश्च महत्त्वम् He elucidates the *Mahābhāṣya* with the help of *Mīmāṃsā vākyas*. In explaining *sphoṭa* he takes the help of *Vedānta*. He did not have any other commentary excepting the *pradipa* of Kaiyaṭa before him for his reference. He clarifies words and expressions of the *Mahābhāṣya* omitted by Kaiyaṭa for the sake of slow-witted students. (Ref. the word āhnika, p. 66. L.32 to 35). His aim seems to be to elucidate, simplify and illustrate the meaning of the *Mahābhāṣya* and *Pradipa* so that the student understands the full purport of the text. His clean reasoning on all occasions is his special merit. In addition to this he is also said to have written an independent commentary on the *Aṣṭādhyāyī* called the *Mitākṣarā*.

We now pass on to Jagannāthapaṇḍitarāya (between 1628-1733) the last greatest rhetorician in Sanskrit. He was a native of Muṅgoṇḍa an agrahāra in the Godāvarī district. His father was Pērubhaṭṭa and mother Lakṣmī. He was patronized by the moghul emperor Shāhjahān. He studied *vyākaraṇa* under Vīreśvara of the Śeṣa family. He could not tolerate the criticism advanced by Bhaṭṭōji Dīkṣita against the father of his *guru*. So he ventured to write a *khaṇḍana* of the *prauḍhamanoramā* of Bhaṭṭōji Dīkṣita with the title *Manoramākucamardanam*- The work is not yet completely recovered.

Lakṣmīdhara (between A.D. 1625-1700) wrote a commentary called the *Vilāsa* on the *Siddhāntakaumudi* of Bhaṭṭōji Dīkṣita. He is the son of Koṇḍubhaṭṭa the nephew of Bhaṭṭōji Dīkṣita. He studied *vyākaraṇa* under Rāmabhadra may be Rāmabhadradīkṣita of the South. He is the author of the *Ābhoga* on the *Kalpataru*, a Vedāntic work.

Haridīkṣita (about A.D. 1700) is the grandson of Bhaṭṭōji Dīkṣita and the son of Bhānuji or Vīreśvara or Rāmasvāmi. He wrote a commentary on *Prauḍhamanoramā* of Bhaṭṭōji Dīkṣita. He does not hesitate to differ with his grandfather whenever he feels it necessary. He seems to have belonged to the new school of *vyākaraṇa*. It is interesting to note that the grand father and the grand son belong to the old and new schools respectively. He is the teacher of the famous Nāgeśa, the author of the *Udyota* on the *Mahābhāṣya*. The word 'Laghu' in the title of his commentary *Laghuśabdaratna* indicates that this is an abridgement of his own *Bṛhadśabdaratna*.

After Hari Dīkṣita, we notice Dharmasūri. He is the author of the *Paribhāṣārthaprakāśikā* a commentary on the *Paribhāṣās*. He is the

son of Padmanābha of the Paṇḍiḷḷa family.[1] He studied under Upendra yati.

One Rāmacandra belonging to the Śeṣa family wrote a commentary on the *Svaraprakriyā* of the *Siddhāntakaumudī* of Bhaṭṭōji Dīkṣita. His father is Nāgōji. A copy of this work was prepared in A.D. 1847. Hence we can safely place him round about A.D. 1800.

In the twentieth century we find Tātā Subbarāya Śāstrī, Bellamkoṇḍa Rāma Rāya and Prayāga Veṅkaṭādri who contributed to Sanskrit grammar. Though there are some more scholars in this field we are not dealing with them for the present for want of time and space.

Another noteworthy feature found in this literature of the Āndhra country is that even the grammar belonging to the Telugu language is written in Sanskrit. Nannaya, Atharvaṇācārya, Ahobala-Paṇḍita etc., wrote Telugu grammar in Sanskrit. Even the commentary on the *Āndhra Śabdacintāmaṇi* is in Sanskrit. This may be a common feature in the earlier days with regard to the South Indian languages.

The above account gives us an insight into the interest taken by Āndhras in the field of grammar. We understand from their labours that Āndhra became the nucleus for inventions and innovations. The *Kātantra* or *Kalāpa* or *Kaumāra* vyākaraṇa sprang up in Āndhra is an original treatise. Its nature both in form and treatment is responsible for its wide popularity. It enjoyed the patronage of the people as well as kings from Ceylon to Tibet. It held its grip for over three centuries ousting out successfully the Pāṇinian system from the field. We also notice that bitter controversies went on between the scholars of these two schools.

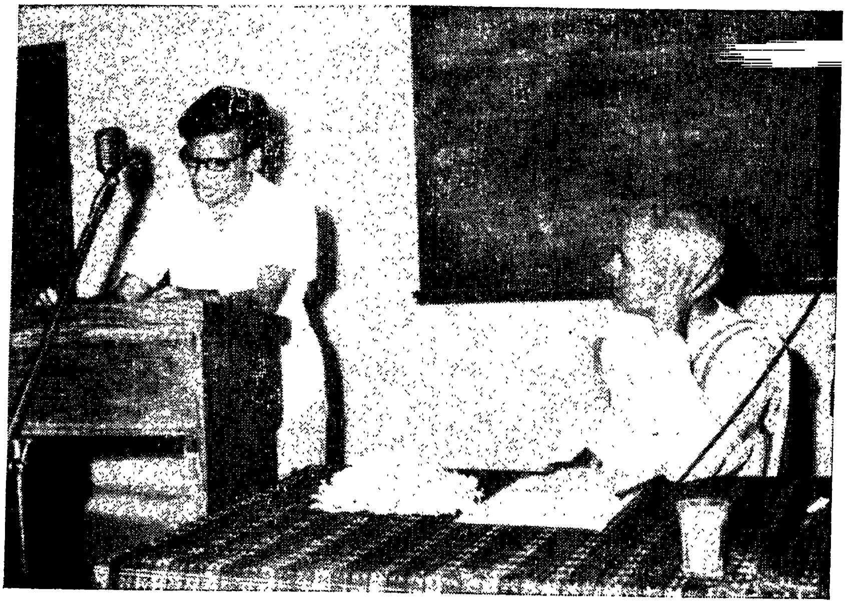
Taking this as a model, so many other systems of grammar sprang up in the country till the fourteenth century. Again the Śeṣa family undertook the task of catering to the tastes of the students when the *Prakriyākaumudī* came into being. Though this is not exactly the first of its type, we can definitely say that it held the palm over its predecessor. In this connection I like to invite the attention of the scholars to the fact that there is a doubt regarding the nativity of Dharmakīrti the author of the *Rūpāvatāra* the first recast of the *Aṣṭādhyāyī*. A few scholars opine that Dharmakīrti lived in Tirupati. If it were to be a fact we can definitely proclaim that the Prakriyā system was not only popularized by Āndhras but also started by Āndhras only.

The *Prakriyākaumudī* without adhering strictly to the Pāṇinian school accepts the other schools also. At this stage a renaissance of

1. The Surname Paṇḍiḷḷa indicates that he is an Āndhra. Hari Dīkṣita is included in the list of scholars mentioned by him. Hence we can place him after Hari Dīkṣita. This may be about A.D. 1750.

the Pāṇinian school was brought about by the famous Bhaṭṭōji Dīkṣita. His *Siddhānta kaumudī* modelled on the *Prakriyā kaumudī* strictly confines to the Pāṇinian school. His logic and wide scholarship made him a pole-star in the firmament of Sanskrit grammar extinguishing all other systems. There is no exaggeration even if we say that Bhaṭṭōji Dīkṣita successfully eclipsed even Pāṇini. This shows that it is only Āndhras that developed both catholic as well as conservative outlooks in the field of grammar for the first time.

The two families, the Śeṣas and the Mahīdharas in which Rāmacandra and Bhaṭṭōji Dīkṣita were respectively born are mainly responsible for the development of Sanskrit grammar in India. Their outlooks are responsible for unearthing ancient texts and writers, burried fathoms deep. The works written by Āndhras in this field whether original or codified treatises do hold the olive crown for ever in the kingdom of grammar.



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PHILOSOPHY OF SANSKRIT GRAMMAR

DR. M.S. NARAYANA MURTI, M.A., Ph.D.

I. Scope of the Subject:

The scope of the philosophy of grammar is mainly concerned with the correct apprehension of the essential nature of language on the basis of the direct observation of language from the semantic view point. Expressed otherwise it is a scientific study of the linguistic phenomena drawn from the inner meaning of the outward forms. The present paper is aimed at to give a sketch of the contribution of the Āndhras in this field of specialisation. We have only two authors to name prominently, namely Bhaṭṭoji Dīkṣita and his nephew Koṇḍubhaṭṭa. Before actually dwelling upon their contribution, it would not be out of place to discuss in brief the history of the grammatical philosophy which warranted them to work in this direction.

II. Role of Grammar and its place in other systems of Philosophy :

Patañjali says in his *Mahābhāṣya* (MB) emphatically that the grammar does not deal with the enunciation of the word meanings on the ground that it would result in endless regress.[1] Thus, as he says, the scope of grammar, particularly that of Pāṇini, is confined only to the derivation of the word forms[2] and to indicate indirectly the correct and the corrupt forms of words. The knowledge of the correct forms is very essential for the attainment of the *dharma*. So says Patañjali :

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1. अर्थानादेशनात्। न ह्यर्था आदिश्यन्ते।... किं पुन: कारणमर्था नादिश्यन्ते। तच्च लघ्वर्थम्। लघ्वर्थं ह्यर्था नादिश्यन्ते। अवश्यं ह्यनेनार्थानादिशता केनचिच्छब्देनार्थनिर्देश: कर्तव्य: स्यात्। तस्य च तावत्केन कृतो येनासौ क्रियते। अथ तस्य केन कृत:, तस्य केन कृत इत्यनवस्था च स्यात्। .. को हि नाम समर्थो धातुप्रातिपदिकप्रत्ययनिपातानामर्थानादेष्टुम्, M.B. II. i. 1, pp. 24-25, ed. by Guruprasādaśāstrī. Rājasthānasaṃskṛtagranthamālā 30, Benares, 1939.

2. cf. कथं तर्हीमे शब्दा: प्रतिपत्तव्या:। किंचित्सामान्यविशेषवल्लक्षणं प्रवर्त्यं येनाल्पेन यत्नेन महतो महत: शब्दौघान् प्रतिपद्येरन्। किं पुनस्तत्। उत्सर्गापवादौ, etc., ibid. I,i,i, intr.

कथं पुनर्ज्ञायते 'सिद्धः शब्दोऽर्थः सम्बन्धश्चे'ति ? लोकतः। यल्लोकेऽर्थमर्थमुपादाय शब्दान् प्रयुञ्जते नैषां निर्वृत्तौ यत्नं कुर्वन्ति।........ यदि तर्हि लोक एषु प्रमाणं किं शास्त्रेण क्रियते। ... लोकतोऽर्थप्रयुक्ते शब्दप्रयोगे, शास्त्रेण धर्मनियमः क्रियते।[3]

Similarly the Vārttikakāra observes that the discussion of the gender does not fall within the purview of Grammar as it has to be adjudged from the usage of the learned.[4] So even though Pāṇini is aware of the role of *lakṣaṇā* and existence of faded metaphors and transferred usages he does not discuss them at all in his *Aṣṭādhyāyī*. In order to incorporate them into his system Pāṇini resorts to treat *lakṣaṇā* on a par with *abhidhā* and explicitly mentions the sense of the *lakṣaṇā* in his rule.[5] As a result of the grammarians absolute neutrality over the semantic function of language, it could claim the universality as well as acceptability by all the systems of Philosophy as an auxiliary science. Thus Patañjali declares : *sarvapāriṣadaṃ hīdaṃ śāstram*.[6]

III. History of the Philosophy of Grammar and its evolution as a separate system:

Even though maximum precaution is taken to set aside the semantic phenomena, the curiosity and fancy for speculations do not leave the searching mind. Thus even before Pāṇini could undertake the task of composing the *Aṣṭādhyāyī* there are many theories, current among the grammarians, which could not be ignored. For example, Patañjali refers to a work called *Saṃgraha* which is attributed to Vyāḍi, as containing many philosophical views on the nature of words. It was in this book the question of the eternality or the non-eternality of the word was discussed elaborately.[7] While some hold the word, its meaning and their relation as *nitya* (Nityaśabdavādinaḥ) others view them as conventional (Kāryaśabdavādinaḥ). Similarly there are two divergent theories propounded by two eminent grammarian-philosophers Vyāḍi and Vājapyāyana. Vyāḍi took the word as denoting the individual *(dravya)*, whereas Vājapyāyana took it as denoting universal *(jāti)*.[8] Patañjali observes that all the rules of Pāṇini are uniformly applicable

3. ibid. *Navāhnika*, vol. I, pp. 54-55. Guruprasādaśāstrī edn. 1938.
4. लिङ्गमशिष्यं लोकाश्रयत्वाल्लिङ्गस्य, ibid. V. iii. 66, vt. p. 466.
5. K. Kunjunni Raja : '*Pāṇini's attitude towards Lakṣaṇā*', *The Adyar Library Bulletin*, 29, p. 181, 1965.
6. M.B. V. iii. 66.
7. किं पुनर्नित्यः शब्दः, आहोस्वित्कार्यः। संग्रहे एतत्प्राधान्येन परीक्षितं नित्यो वा स्यात् कार्यो वेति, ibid, *Navāhnika*, vol. I, p. 46.
8. आकृत्यभिधानाद्वैकं विभक्तौ वाजप्यायनः। द्रव्याभिधानं व्याडिः, ibid. I. ii. 64, Vts, pp. 125 and 131.

to both the *Nityaśabdavāda* and *Kāryaśabdavāda*,[9] and they are read, so as to suit to both the *Dravyābhidhāna* and *Jātyabhidhāna vādas*. Thus the rules *jātyākhyāyām ekasmin bahuvacanam anyatarasyām* (I. ii. 58) and *sarūpāṇām ekaśeṣa ekavibhaktau* (I. ii. 64) are to satisfy both the schools of the *jāti* and *dravya* respectively.[10]

Patañjali elaborates all the prevalent theories while commenting upon the rules of Pāṇini in his *Mahābhāṣya*. All these theories discussed in different places of the *Bhāṣya* are systematically re-arranged and faithfully represented by Bhartṛhari in his *Vākyapadīya*. So the study on the semantic function of the language has taken the shape of a special science with the introduction of the *Vākyapadīya*. Although Bhartṛhari faithfully follows his master in respect of recording the theories, it should be noted that while discussing the function of words, he indulges in the nature of the ultimate reality and establishes the doctrine of Śabdādvaita (Verbal Monism) akin to that of the Brahmādvaita of Śaṅkara, by the help of *Vivartavāda*.[11] The tribute paid to Bhartṛhari by Bhaṭṭōji Dīkṣita in this respect is remarkable :

तदेवं वराटिकान्वेषणाय प्रवृत्तश्चिन्तामणिं लब्धवानिति वासिष्ठरामायणोक्ता-भाणकन्यायेन शब्दविचाराय प्रवृत्तः सन् प्रसंगादद्वैते औपनिषदे ब्रह्मण्यपि व्युत्पद्यतामित्यभिप्रायेण भगवान् भर्तृहरिर्विवर्तवादादिकमपि प्रसंगाद् व्युदपादयत ।[12]

IV. Renaissance of the study of the Grammatical Philosophy :

The grammarians had to accommodate many new concepts upheld by the Naiyāyikas and Mīmāṃsakas. For example they had to accept *lakṣaṇā*[13] as a distinct function of words, even though they are not in its favour; for, for them, as Bhaṭṭoji remarks, both the primary sense and secondary sense stem from the same *śakti* or potentiality and the distinction between the primary sense and secondary sense could be

9. तत्र त्वेष निर्णयो यद्येव नित्योऽथापि कार्यं उभयथापि लक्षणं प्रवर्त्यमिति, ibid. *Navāhnika*, vol. I. p. 46.

10. किं पुनराकृतिः पदार्थ आहोस्वित् द्रव्यम् । उभयमित्याह । कथं ज्ञायते ? उभयथा ह्याचार्येण सूत्राणि पठितानि । आकृतिं पदार्थं मत्वा 'जात्याख्यायामेकस्मिन् बहुवचनमन्यतरस्याम्' (1.2.58) इत्युच्यते । द्रव्यं पदार्थं मत्वा 'सरूपाणाम्' (1.2.64) इत्येकशेष आरभ्यते, ibid. p. 44.

11. अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः ॥ *Vākyapadīya* (VP), I. 1.

12. *Śabdakaustubha* (ŚK), vol. I, p. 10, Chowkhamba Sanskrit Series, 1933.

13. For example cf., प्रत्याहारग्रहणेषु तद्वाच्यवाच्ये निरूढा लक्षणा, 'दीर्घाज्जसि च' (6.1.105) इति ज्ञापकात् 'त्वादिभ्यः' (8.2.44) इति निर्देशाच्च, *Prauḍhamanoramā*, *Acsandhi*, VI. i. 77, Part. I, p. 124-131. Kashi Sanskrit Series, No. 125.

explained as being due to the relative frequency of usage *(prasiddhi)*.[14] At the same time the grammarians are prone to tilt the neutrality and take sides while differing from the Naiyāyikas and Mīmāṃsakas on some other points. The advent of the Navyanyāya gave the inducement to indulge in dialectics. So we find in *Tattvacintāmaṇi* the postulation of the views of the Vaiyākaraṇas. The citations of the Vaiyākaraṇa views in other systems are meant only for adverse criticism. It is disappointing to note that there are no independent works to our knowledge on the grammatical philosophy, primarily devoting to this aspect of study, namely establishing the doctrines of the grammarians by refuting the theories of others, till Bhaṭṭoji Dīkṣita–the Āndhra writer, set foot in this direction.

The renaissance of the study of the grammatical philosophy consists of two aspects, namely (1) to re-examine the theories discussed in the *Mahābhāṣya, Vākyapadīya* and other works, and (2) to formulate a new style of debating, i.e. the Navyanyāya style of dialectics so as to meet the challenges of the opponents. While the work of Bhaṭṭoji Dīkṣita is directed towards the first purpose, his nephew Koṇḍubhaṭṭa lays stress on fulfilling the second objective. The introductory verses of the *Śabdakaustubha* and *Vaiyākaraṇabhūṣaṇa* will reveal this underlying motif of Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa respectively.

V. Nature and scope of the works of Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa:

BHAṬṬOJI DĪKṢITA :

Among his works on grammar *Siddhāntakaumudī*, *Prauḍhamanoramā*, *Śabdakaustubha* and *Vaiyākaraṇamatonmajjana*, the last two are of high importance from the philosophical point of view. As the aim of the *Siddhāntakaumudī* is to recast the *Aṣṭādhyāyī* according to the *kāryakālakrama* and to show the word-formations by applying the rules read in different places, the philosophical speculations do not find any necessity to be incorporated in it. But in the *Prauḍhamanoramā*, which is a commentary on the *Siddhāntakaumudī* the philosophical discussions figure in here and there in order to bring out the semantic background behind the word formations. Whereas the introductory verses of the *Śabdakaustubha* :

"फणिभाषितभाष्याब्धेः शब्दकौस्तुभमुद्धरे ॥"

"परिभाव्य बह्वन् ग्रन्थान् योऽर्थः क्लेशेन लभ्यते ।
तमशेषमनायासादितो गृह्णीत सज्जनाः ॥"

14. गौणमुख्यविभागोऽपि प्रसिद्ध्यप्रसिद्धिनिबन्धन एव, Śk. I, i. 1, vol. I, p. 69.

give out the scope of the subject that it is only the essence of the *Mahābhāṣya* written after the re-examination of several theories found in many works and that it serves the purpose of a ready reference work on linguistic philosophy. Here Bhaṭṭoji brings in the theories of the Naiyāyikas, Mīmāṃsakas and the grammarians like the Vārttikakāra, Kaiyaṭa, Kāśikākāra, Helārāja, Haradatta and Nyāsakāra, and discusses their acceptability or otherwise in the light of the *Bhāṣya*. He esteems Bhartṛhari as the greatest authority and dismisses several *prima facie* observations on the strength of the *Vākyapadīya*[15]. As to the scope of his covering of the *Vākyapadīya* Bhaṭṭoji declares that he was not going to elaborate the theories of the *sphoṭa* and the doctrine of the *Vivartavāda* in view of the restricted scope of the subject envisaged in the *Śabdakaustubha*.[16] But his work differs from the *Mahābhāṣya* and *Vākyapadīya* in the sense that it takes sides and in the light of the chosen view refutes other theories. His free indulgence in the linguistic speculations could be evidenced from his discussion on the signification of the indeclinable *atha* while commenting upon the opening sentence of the *Bhāsya* : *atha śabdānuśāsanam*. The other work *Vaiyākaraṇamatonmajjana*[17] which is in the form of *kārikās* and is commented upon by his nephew Koṇḍubhaṭṭa occupies a very significant place in the literature on the grammatical philosophy. The introductory verse :

फणिभाषितभाष्याब्धेः शब्दकौस्तुभ उद्धृतः ।
तत्र निर्णीत एवार्थः संक्षेपेणेह कथ्यते ॥

makes it clear that it is an epitome of his findings on the philosophy of grammar in *Śabdakaustubha*. Koṇḍubhaṭṭa, while commenting upon the above verse says :

अत्रभवद्भिर्भाष्यकारादिभिः सप्रमाणमुपपादितान् श्रीभर्तृहरिगुरुचरण-प्रभृतिभिरतितरां विशदीकृतानपि वैयाकरणाभिमतपदार्थान् विकल्पग्रस्तचित्तत्वात् न सम्यगधिगन्तुमीशते दूषयन्ति चातः तानेव निपुणतरमुपपादयन्नाह ।

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15. For example of.
परमार्थदशायां तु –
'पदे न वर्णा विद्यन्ते वर्णेष्ववयवा न च ।
वाक्यात्पदानामत्यन्तं प्रविवेको न कश्चन ॥'
इति वाक्यपदीयोक्तरीत्या स्फोटं सिद्धान्तयतां क्वास्य पूर्वपक्षस्यावसरः , ibid. p. 50.

16. तत्तु तन्त्रान्तरे स्फुटं प्रकृते नातीवोपयुक्तं चेति नेह तन्यते, ibid. p. 10.

17. This work has been recorded under this caption. cf., *Descriptive Catalogue of Sanskrit Manuscripts in the Adyar Library*, Vol. VI - *Grammar*, p. 219.

KOṆḌUBHAṬṬA :

Even though his *Vaiyākaraṇabhūṣaṇa* is in the form of a commentary on the *kārikās* of Bhaṭṭoji Dīkṣita, it is practically an independent work written in the style of the Navyanyāya works on dialectics. As mentioned in his introductory verse :

ढुण्ढिं गौतमजैमिनीयवचनव्याख्यातृभिर्दूषितान् ।
सिद्धान्तानुपपत्तिभिः प्रकटये तेषां वचो दूषये ॥

he proposes to establish the doctrines of the Vaiyākaraṇas which are vehemently criticised by the commentators or exponents of the systems of Nyāya, Mīmāṃsā, etc. For this purpose he brings in the views of the opponents by mentioning the names of the works or authors or the schools of philosophy. In his attempt to fortify his views Koṇḍubhaṭṭa spares no nerve unstrained to explore all the possible theories. Like his uncle Bhaṭṭoji Dīkṣita, he follows the doctorine of *Vivartavāda* and sails with the Advaitins on many issues.[18] But at the same time he does not hesitate to challenge any author, like the great Appayya Dīkṣita[19] when he differs from him. Here we find the systems of the Naiyāyikas, Mīmāṃsakas, Advaitins, and Mādhvas, the works like *Līlāvatyupāya*, *Mukura*, *Parimala*, *Anuvyākhyāna* and its commentary *Sudhā*, and *Purāṇas*, the authors like Kumārilabhaṭṭa, Vivaraṇācārya, Saṅkṣepaśārīrakakṛt, Jayadevamiśra and Jayatīrtha being mentioned quite often. Within the school of grammar he re-examines the views held by others in the light of the *Mahābhāṣya* and *Vākyapadīya*. He takes *Śabdakaustubha* as the next highest authority and pays glowing tribute to Bhaṭṭoji. For example in his introductory verse he says :

वाग्देवी यस्य जिह्वाग्रे नरीनर्ति सदा मुदा ।
भट्टोजिदीक्षितमहं पितृव्यं नौमि सिद्धये ॥

The popularity of his work could easily be estimated from the fact that the sentences of this work are often taken to initiate the *śāstrārtha* among the learned circles. The author himself abridged this work under the caption *Vaiyākaraṇabhūṣaṇasāra*. The *Sāra* is more popularly known and read than its original. This work has also a good number of commentaries.

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18. For a close examination of his affiliations to the Advaita refer to his monograph *Padārthadīpikā* on Advaita printed along with the *Vaiyākaraṇabhūṣaṇa* as an appendage in Benares Sanskrit Series, 1900.

19. For Example: यत्तूक्तं परिमले नात्यन्तं व्यधिकरणबहुव्रीहेरसंभवः ।... किं तु प्रामाणिकप्रयोगात् क्वचिदेवेति । तच्चिन्त्यम्, *Vaiyākaraṇabhūṣaṇa* (VB), p. 234, Benares Sanskrit Series, 1900.

VI. *Contribution of Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa*:

As to the assessment of the contribution of Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa it could be classified under three heads. Both the authors are dealt with under the same section because their works actually supplement each other.

1. *Independent observations on the linguistic phenomena.*

We shall note here their observations on *vṛtti* and on the classification of compounds as examples.

a. *On Vṛtti*: Bhaṭṭoji accepts Patañjali's definition of *vṛtti*, namely *parārthābhidhānam*. Here the word *para* stands both for a stem and a meaningful suffix.[20] Normally, as Mallinātha observes *vṛtti* is taken as comprising three types of word modifications, namely *kṛt*, *taddhita* and *samāsa*.[21] This classification is based upon the presumption that the technical name *vṛtti* is employed only to the *prātipadikas* which are governed by the rule *kṛttaddhitasamāsāś ca* (I ii 46). The rule *arthavad adhātur apratyayaḥ prātipadikam* (I. ii. 45) ordains the *prātipadika-saṃjñā* to the bare stem only. The rule *kṛttaddhitasamāsāś ca* is to define the scope of the application of the *prātipadika-saṃjñā* in the case of composite stems. Thus the words *kṛt* and *taddhita* are taken as restricting (*niyama*) the application of the *prātipadika-saṃjñā* only to those composite stems which have a *kṛt* or *taddhita* affix and not to any stem with a component other than these.[22] Similarly the mention of *samāsa* is to restrict the application of the *prātipadika-saṃjñā* only to that group of words which forms into a compound.[23] Bhaṭṭoji Dīkṣita holds that *sanādyantadhāturūpa* and *ekaśeṣa* also fall under the category of *vṛtti*. Others do not admit the inclusion of these two in the class of *vṛtti* because of two reasons. Firstly, the *vṛtti* is taken as applicable to the nominal derivatives only. Thus *sanādyantadhāturūpa* does not come within the purview of *vṛtti*. Secondly the *ekaśeṣa* stem is not considered as a composite stem.[24] The reasons adduced for including *sanādyanta-*

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20. प्रत्ययान्तर्भावेनापरपदार्थान्तर्भावेन वा यो विशिष्टोऽर्थः स परार्थः स चाभिधीयते येन तत्परार्थाभिदानम्, *Tattvabodhinī* on *Sarvasamāsaśeṣaprakaraṇa* of *Siddhāntakaumudī*.

21. *Ekāvalīvyākhyā - Tarala*.

22. कृत्तद्धितग्रहणं नियमार्थं भविष्यति, 'कृत्तद्धितान्तस्यैव प्रत्ययान्तस्य प्रातिपदिकसंज्ञा भवति नान्यस्य' इति, MB. I. ii. 45, p. 58.

23. अर्थवत्समुदायानां समासग्रहणं नियमार्थं भविष्यति, 'समास एवार्थवतां समुदायानां प्रातिपदिकसंज्ञो भवति नान्य'इति, ibid. p. 61.

24. For further details see my article : 'A Note on the Ekaśeṣa'. *S.V. University Oriental Journal*, vol. XIV, pt. 2. pp. 83-98

dhāturūpa and *ekaśeṣa* are based on the practice of their analysis in formal grammar. He takes that the *sanādi* affixes like *san*, *kyañ* and *ṇic* are denotative of some specified sense and that they would give rise to a qualified single sense (*ekārthībhāva*) when associated with the preceding morpheme.[25] The *sanādis* are united with the preceding root or the nominal stem before the conjugational endings are added to them. Similarly on the basis of the *prakriyā* postulated, the *ekaśeṣa* is incorporated in the class of *vṛtti*. As the retained *prātipadika* is supposed to stand for all the elided *prātipadikas*, the *ekaśeṣa* is said to be a *vṛtti*.

b. On the Classification of Compounds :

Pāṇini devides compounds into four classes, namely *avyayībhāva*, *tatpuruṣa*, *bahuvrīhi* and *dvandva*. Patañjali observes that this classification is based on the predominance of the meaning of the components of the compound. He says :

इह कश्चित्समासः पूर्वपदार्थप्रधानः, कश्चिदुत्तरपदार्थप्रधानः, कश्चिदन्यपदार्थप्रधानः, कश्चिदुभयपदार्थप्रधानः। पूर्वपदार्थप्रधानोऽव्ययीभावः। उत्तरपदार्थप्रधानस्तत्पुरुषः। अन्यपदार्थप्रधानो बहुव्रीहिः। उभयपदार्थप्रधानो द्वन्द्वः।[26]

i.e. in the *avyayībhāva* the meaning of the first component is predominant and that of the final component is subordinate; in the *tatpuruṣa* the meaning of the final component is predominant and of the first component is subordinate; in the *bahuvrīhi* the referents of both the components are subordinated to the referent of an external word; and in the *dvandva* all the components are equally important.

Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa vehemently criticise that the basis of the classification as enunciated by Patañjali is not free from the flaws of over-pervasion (*ativyāpti*) and non-pervasion (*avyāpti*). Several instances are shown against as to how the principle underlying such a classification goes wrong. They also hold that some compounds like *bhūtapūrva*, *dṛmbhū*, *āyatastū*, *kaṭaprū*, *vāgarthāviva* and *vispaṣṭapaṭu* cannot be brought under any one of the four classes of compounds enunciated by Pāṇini.[27] Bhaṭṭoji Dīkṣita suggests a sixfold classifi-

25. For example this desiderative affix *san* is applied to any root in the sense of desire (*dhātoḥ karmaṇaḥ samānakartṛkād icchāyāṃ vā*, III. i. 7). "The roots to which *san* is applied are reduplicated (in conformity with the rule *sanyaṅoḥ* VI. i. 9.) and the reduplicated form ending with *san* is looked upon as a different root from the original one for purposes of conjugation, which takes, however, conjugational affixes" (*Dictionary of Sanskrit Grammar, p: 383*).

26. MB. II. i. 20, p 88.

27. समासस्तु चतुर्धेति प्रायोवादस्तथा परः।
योऽयं पूर्वपदार्थादिप्राधान्यविषयः स च॥
भौतपूर्व्यात् सोऽपि रेखागवयादिवदास्थितः। VB. 29 and 30, p. 169.

cation on the basis of the morphological structure of the components without any reference to their meanings. Thus he observes :

> सुपां सुपा तिङा नाम्ना धातुनाथ तिङां तिङा ।
> सुबन्तेनेति च ज्ञेयः समासः षड्विधो बुधैः ॥[28]

According to him in the first class of compounds both the components are inflected words before entering into compounding (*supāṃ supā*). The examples are *rājapuruṣa* and *nīlotpala*. In the second class the first member is an inflected word while the second is a conjugated verb (*supāṃ tiṅā*). This type of compounding is sanctioned by splitting the rule *saha supā* (II. i. 4). The examples are *paryabhūṣayat* and *anuvyacalat*. In the third, while the first member is an inflected word, the second is an uninflected stem *supāṃ nāmnā*). He takes the *upapada-samāsas* as falling under this group because the compounding is effected between the components before the verbal derivative is inflected according to the dictum *gatikārakopadānāṃ kṛdbhiḥ saha samāsavacanam prāk subutpatteḥ*, e.g. *kumbhakāraḥ*. The fourth is that in which the second member is a simple root (verbal base) and the first is an inflected word (*sūpaṃ dhātunā*). The examples of this class are *kaṭaprū*, *ajasram* and *āyatastū*. The fifth class consists of two conjugated verbs compounded together (*tiṅāṃ tiṅā*, e.g., *khādatamodatā*. And finally the sixth class contains the verb as a first member and the inflected stem as a second member (*tiṅāṃ subantena*), as is in examples: *kṛntavicakṣaṇā ehiyavam* and *ehīḍam*.

2. *Re-examination of the theories recorded in MB in the light of other commentators and interpreters*,

As mentioned already keeping one view in mind they criticise outright all other arguments. Let us note here their observations on the rules *sarūpāṇām ekaśeṣa ekavibhaktau* and *samarthaḥ padavidhiḥ*.

a. *Sarūpāṇam ekaśeṣa ekavibhaktau* (I. ii. 64) :

While commenting upon the word *ekavibhaktau* Patañjali gives different views as to the interpretation of the *ekaśeṣa*. Bhaṭṭoji Dīkṣita observes that as many as six alternative views are suggested.

आरभ्यमाणे तु सूत्रे यद्यपि षट् पक्षा संभवन्ति, तथापि तत्र त्रयो दुष्टा एव, त्रयस्तु निर्दोषा इत्यवधेयम् । तथा हि – (1) 'पृथक् सर्वेभ्यो विभक्तौ परत एकशेषः' (2) 'एकवचनान्तानां वा' (3) 'अकृतद्वन्द्वानां वा' (4) 'समुदायादेकविभक्तौ वा' (5) 'युगपदधिकरणवचने वा' (6) 'अनैमित्तिको वा' इति षट् पक्षाः ।[29]

28. ibid. 28, p. 168.
29. ŚK. I. ii. 64, vol. 2, p. 41.

As mentioned by Bhaṭṭoji Dīkṣita, the Bhāṣyakāra himself dismisses the first three views as baseless. And among the rest three views Bhaṭṭoji holds that the last view, i e. the *anaimittika* – view alone is adoptable and dismisses the other two views too. He observes :

> तस्मात्प्रागुक्तषट्पक्षीमध्येऽनैमित्तिकत्वपक्ष एव प्रबल: । इतरे पञ्चापि हेया इति तदभिप्रायकतयैव सूत्रं व्याख्यातम् ।[30]

His objection against the view *samudāyād ekavibhaktau* is that it would result in the wrong formation of the *ekaśeṣa* of the stem *mātṛ* in the expression *mātā ca mātārau ca* – of which one is in the sense of mother and the other in the sense of measure According to this view the word *ekavibhaktau* is construed with the word *ekaśeṣaḥ* in the rule I. ii. 64 meaning 'when a group of *prātipadikas* is followed by a case–affix one of them is retained and the rest are elided'. In such a case, as there is no adjunct to determine the *sārūpya* of the *prātipadikas*, there is a chance of *ekaśeṣa* of *mātṛ* from the sentence *mātā ca mātārau ca* because the *prātipadikas* of the words are identical[31] Whereas in the *anaimittika* view, as supported by Bhaṭṭoji Dīkṣita this contingency is got over by taking *ekāvibhaktau* as a determining adjunct to the word *sarūpāṇām*. Thus the *sārūpya* of the stems is determined on the basis of their identity in form when they are in association with the same *vibhakti*.[32] And hence in the above example *ekaśeṣa* cannot take place because of their having different forms in a sentence. He also observes that the word *ekavibhaktau* could not be related to both the words *sarūpāṇām* and *ekaśeṣaḥ* one after another, so as to justify the view *samudāyād ekavibhaktau* because there is no evidence of such a construction in usage.[33] He observes that the *yugapadadhikaraṇavacanatā* also does not hold good because the admission of such a concept would go against the convention of *ekārthībhāvasāmarthya* and *jahatsvārthāvṛtti*.[34] He draws to his support the statement of Patañjali that the concept of the *yugapadadhikaraṇavacanatā* could not be sabstantiated.[35]

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30. ibid. p. 43.
31. अत्रेदमवधेयम् – उक्तपक्षत्रयमध्येऽपि समुदायादेकविभक्ताविति पक्षस्तावत् दुष्ट एव मातृमातारावित्यत्रातिप्रसङ्गं वारयितुं एकविभक्तावित्यस्य सरूपाण्येवेत्येतद्विशेषणतया आवश्यकत्वे स्थिते एकशेषविशेषविशेषणत्वायोगात्, ibid. p. 42.
32. विभक्ति: सारूप्येणाश्रीयते । अनैमित्तिक एकशेष: । एकविभक्तौ लौकिके प्रयोगे यानि सरूपाणि तेषां एकशेषो भवति, MB. I. ii 64, p. 111.
33. आवृत्तौ मानाभावात् फलाभावाच्च, ŚK. I. ii.64, p. 42.
34. तथा युगपदधिकरणवचनतापक्षोऽपि दुर्बल: । जहत्स्वार्थायां वृत्तौ तदयोगात, ibid. p. 43.
35. तथा च द्वितीये भाष्यम् । 'सेयं युगपदधिकरणवचनता दु:खा च दुरुपपादा च (MB. II. ii. 29) इति, ibid.

b. *Samarthaḥ padavidhiḥ* (II. i. 1) :

Patañjali alludes to many theories while commenting upon the rule *samarthaḥ padavidhiḥ* on the nature of *sāmarthya* and as to how the *samāsa* could be viewed. Kaiyaṭa observes that all the theories could be summed up as representing only three views.

इत्थं तावद्भाष्ये पक्षसृष्टिः प्रतीयते । समासादावेकार्थीभावः विग्रहवाक्ये च व्यपेक्षेत्येकः पक्षः । अथ ये वृत्तिं वर्तयन्ति इत्यारभ्य जहत्स्वार्थाजहत्स्वार्था चेति पक्षभेदेन मतान्तरम् । समासादावपि वाक्यवद् व्यपेक्षैव सामर्थ्यमिति चापरं मतम् ।[36]

i.e. i) *Ekārthībhāva* is the *sāmarthya* that is responsible for the formation of a compound and *vyapekṣā* is the essential condition in a sentence. The compound is an integral unit of indivisible sense. The compound and the analytical sentnence are exclusively dffierent categories. This view has been sponsored by the Nityaśabdavādins.

ii) *Samāsa* is optionally formed out of the sentence and, as in the previous theory, the competency in a compound and in a sentence is taken as *ekārthībhāva* and *vyapekṣā* respectively. The Compound is said to be a modification *(vṛtti)* of the analytical sentence. The sense of the compound is conveyed by either *jahatsvārthāvṛtti* or *ajahatsvārthāvṛtti*. This view is advocated by the Kāryaśabdavādins.

iii) The third view postulates that there is only one competency, namely mutual expectancy both in the compound and the sentence. This view also has been advanced by some of the Kāryaśabdavādins.

But Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa differ from Kaiyaṭa and advocate that the whole argument could be condensed as representing only two views, namely *jahatsvārthāvṛtti* and *ajahatsvārthāvṛtti* in correspondence with the division of *sāmarthya* into *ekārthībhāva* and *vyapekṣā*.[37]

The definition of *vṛtti*, namely *parārthābhidhānam* is elucidated as: परो विशिष्टो योऽर्थस्तदभिधानं शक्त्या लक्षणया, आकांक्षादिवशात् संसर्गमर्यादया वा यत्र सा वृत्तिः ।[38]

i.e. the *vṛtti* is that in which the meaning of another word along with its own meaning as a qualified referent is communicated by *śakti* or *lakṣaṇā*.

36. VB. p. 176.

37. यद्यपि समर्थसूत्रे भाष्यकारैरनेके पक्षा निरूपिता इति भाति । तथापि तद्विवेके सति जहत्स्वार्थाजहत्स्वार्थपक्षयोरेव पर्यवसानं लभ्यते, ibid.

38. ibid. p. 181.

When the meaning of a *vṛtti* is denoted by *śakti* the components cease to have their individual meanings. Koṇḍudhaṭṭa observes that when *ekārthībhāva* is admitted as *sāmarthya* in *samāsa*, the meaning of the compound is denoted by *samudāya-śakti* or aggregate capacity.[39] Both Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa advocate for the recognition of an aggregate capacity along with the primary denotation of words.[40] Hence the compound gives rise to the qualified referent without any cognizance of the components, and thus the *samāsa* becomes *jahatsvārthāvṛtti.*

On the other hand when *vyapekṣā* is held as *sāmarthya* the components do not foresake their meanings and the qualified compound referent is communicated only through *lakṣaṇā*, after, the components denote their respective meanings. Thus the *samāsa* is *ajahatsvārthāvṛtti.*[41]

Koṇḍubhaṭṭa dispenses with Kaiyaṭa's classification that it would go against the *Bhāṣya*. He does not admit the distinction of two schools of *Nityaśabdavāda* and *Kāryasabdavāda* in the *ekārthībhāvapakṣa* on the ground that it would lead to unwarranted conclusions. For example, if *Nityaśabdavāda*, according to which the compound is *akhaṇḍa* or indivisible, is admitted, the *Bhāṣya* sentences, namely पृथगर्थानामेकार्थीभावः सामर्थ्यम् । क्व पृथगर्थानि क्व वा एकार्थानि, वाक्ये पृथगर्थानि समासे एकार्थानि ।[42] do not have any meaning. For, the *Bhāṣya* presupposes the divisibility of the compound, otherwise the question of क्व पृथगर्थानि क्व वा एकार्थानि does not have any basis. Besides Koṇḍubhaṭṭa observes that, if *ekārthībhāva* were to mean *akhaṇḍatva*, *ekārthībhāva* itself may be taken as the competency in the sentence also because the same argument could be extended that just as the *padas* are not in *samāsa*, the *padas* are not in the *vākya*.[43] In such a case the *Bhāṣya* statement *vākye vyapekṣā* would go against the argument.[44] Thus he concludes that there is no such view as *Nityapakṣa* as maintained by Kaiyaṭa. He oberves that

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39. जहति पदानि स्वार्थं यस्यां सा जहत्स्वार्था । पदे वर्णवद् वृत्तौ पदानामानर्थक्यमित्यर्थः । अयं भावः । समासादाववश्यकल्प्यातिरिक्तशक्त्यैव राजविशिष्टपुरुषबोधसंभवेन राजपुरुषपदयोरपि पुनस्तद्बोधकत्वं कल्प्यं वृषभयावकादिपदेषु वृषादिपदानामिव, ibid. p. 181.

40. समासे खलु भिन्नैव शक्तिः पङ्कजशब्दवत् ।
बहूनां वृत्तिधर्माणां वचनैरेव साधने ॥
स्यान्महद्गौरवं तस्मादेकार्थीभाव आश्रितः । ibid. *Kā*. 31 & 32, p. 197.

41. एकार्थीभावे जहत्स्वार्था व्यपेक्षायामजहत्स्वार्था, ibid. p. 180, and एकार्थीभावे शक्त्या, व्यपेक्षायां लक्षणया तदभिधानमस्त्येवेति भावः, ibid. p. 181.

42. ibid. p. 178.

43 न वाखण्डे पदानि सन्ति येनैतत् स्यात् । तुल्ययुक्त्या वाक्यस्याप्यखण्डत्वापत्तेश्च । अन्यथार्धजरतीयतापत्तेः, ibid.

44. तथा च वाक्ये व्यपेक्षेति भाष्यमसंगतं स्यात्, ibid.

there are only two schools *ekārthībhāvavāda* and *vyapekṣāvāda* which are exclusively explained in the *Bhāṣya* [45] And it is only while explaining them the *jahatsvārthāvṛtti* and *ajahatsvārthāvṛtti* are brought in, but not referring to a separate school. Kondubhatta observes :

कथं तर्ह्यत्र पक्षे अथ ये वृत्तिं वर्तयन्ति किं त आहुरिति मतान्तरमवतार्य जहत्स्वार्थादिविचारो भाष्ये संगच्छत इति चेत् – उच्यते । नैतन्मतान्तराभिप्रायं भाष्ये, विना समुदायशक्तिं जहत्स्वार्थाया विना व्यपेक्षां अजहत्स्वार्थायाश्च दुर्वचत्वात् ।[46]

i.e as there is no scope of *jahatsvārthāvṛtti* and *ajahatsvārthāvṛtti* in the absence of *ekārthībhāva* and *vyapekṣā* respectively, the supposition of maintaining a separate school in *ekārthībhāva-pakṣa* could not be substantiated. But as Kondubhatta says, the initiation of the topic in between the elucidation of the *ekārthībhāva* and *vyapekṣā sāmarthyas* with the words :

अथ ये वृत्तिं वर्तयन्ति किं त आहुः ? परार्थाभिधानं वृत्तिरित्याहुः । अथ तेषामेवं ब्रुवतां किं जहत्स्वार्थावृत्तिर्भवति आहोस्वित् अजहत्स्वार्था भवति ?

is only to show as to how the definition of *vṛtti* is to be applied in conformity with the two divergent schools of *ekārthībhāva* and *vyapekṣā pakṣas*.[47] Thus Kondubhatta concludes :

तस्मादेकार्थीभावो व्यपेक्षा चेति यत्पक्षद्वयं भाष्ये व्युत्पादितं तदेवाभिप्रेत्य जहत्स्वार्थाजहत्स्वार्थविचारः ।[48]

3. Establishing the theories of the grammarians by refuting other systems :

The statement : पदानां पदार्थेष्विव वाक्यस्य संसर्गरूपेऽन्वये शक्तिः । अत एव तस्य वाक्यार्थ इति किंवदन्ती संगच्छत इति वैयाकरणाः । व्युत्पादितं चास्माभिर्मतान्तरनिराकरणपूर्वकमेतन्मतं वैयाकरणभूषणे ।[49]

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45. अत एवैकार्थीभावव्यपेक्षयोर्मतान्तरत्वेऽपि संशये कोटितयोल्लेखवज्जहत्स्वार्थाजहत्स्वार्थयोस्तदन्तर्गतयोरपि विकल्पेनोल्लेखः संगच्छते, ibid, p. 180.

46. ibid.

47. किं तु वृत्तिलक्षणाभिधानाय प्रश्नरूपम् । अत एव परार्थाभिधानं वृत्तिमाहुरिति तल्लक्षणकथनं संगच्छते । ......तथा च ये एकार्थीभाववादिनो व्यपेक्षावादिनो वा वृत्तिं कृतद्धितैकशेषसमाससनाद्यन्तधातुरूपां पदविधित्वात् सूत्रे सामर्थ्यवत्त्वेन वर्तयन्ति किं ते वृत्तिलक्षणमाहुरिति प्रश्नग्रन्थः। उत्तरयति । परार्थाभिधानमिति, ibid. p. 180.

48. ibid.

49. *Padārthadīpikā*. p. 30.

occurring in the *Padārthadīpikā* of Koṇḍubhaṭṭa – a small monograph on the Advaita Philosophy – while discussing the *Śabdapramāṇa* declares his predilictions for establishing the doctrines of the Vaiyākaraṇas by refuting the opponent systems. Sanskrit grammar, indeed, developed its own logic metaphysics and psychology within itself. Now we shall note a few points of difference from the Mīmāṃsakas and the Naiyāyikas on the primary denotation of words as maintained by Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa.

The problem of word and meaning is of primary importance and common to all philosophies. Here all most all the schools differ from each other in one way or other in explaining the phenomenon behind the communication through words. The Mīmāṃsakas say that the relation between a word and its meaning is innate and natural.[50] This relation called *vṛtti* is also considered as a power residing in the word which enables it to denote the sense. This denotative capacity of word termed *śakti* is a separate category which cannot be brought under any one of the categories of the Nyāya ontology.[51]

On the other hand the Naiyāyikas differ from the Mīmāṃsakas and maintain that the *śakti* of a word is not natural but based on the will of the God (Īśvara) that a particular word should convey a particular sense.[52] And they do not admit this *śakti* as a separate category.

The Grammarians differ from the both and maintain that *śakti* is the *kāraṇa* or instrument for the communication of a referent by the word.[53] Thus just as the potentiality of a staff is nothing[18] but its capacity to produce the pot, the potentiality of the word *ghaṭa* is the capacity to produce the cognition of the pot.[54] To authenticate his stand Bhaṭṭoji quotes the *kārikā* of Bhartṛhari

इन्द्रियाणां स्वविषयेष्वनादिर्योग्यता यथा ।
अनादिरर्थैः शब्दानां संबन्धो योग्यता तथा ॥[55]

The instrumentality for the cognition of the referent by the word is similar to that of the sense organs in the cognition of their respective objects. Bhaṭṭoji and Koṇḍubhaṭṭa go hand in hand with the Mīmāṃ-

50. औत्पत्तिकस्तु शब्दस्यार्थेन संबन्धः, *Jaiminīya-sūtra*, 1.1.5.
51. Gangānātha Jha: *Pūrvamīmāṃsā in its Sources*, pp. 62 & 66.
52. यः शब्दो यत्रेश्वरसंकेतितः स तत्र शक्तः साधुरित्युच्यते, *Tattvacintāmaṇi-Śabdakhaṇḍa*, Pt. II-vol.II, p. 648. Bibliotheca Indica, Calcutta, 1901.
53. बोधकत्वमेव शक्तिः, VB. p. 243.
54. न वयमपूर्वं किंचित् कल्पयामः, किं तु यथा घटजननसामर्थ्यमेव दण्डादेः शक्तिः, तथा घटबोधजननसामर्थ्यमेव घटादिपदानां शक्तिः, ŚK. vol. I, p. 25.
55. *Vākyapadīya*, III, *Sambandha*, 29.

sakas in so far as the recognition of the *śakti* as a separate ontological category.[56] Koṇḍubhaṭṭa upholds the Prābhākara view that the *śakti* of words is also in the syntactical relation (*saṃsarga*), i.e. in the sentence sense (*vākyārtha*).[57]

They also differ from the Naiyāyikas and Mīmāṃsakas in admitting *lakṣaṇā* as a distinct function from *abhidhā*. While the *Mīmāṃsakas* and *Naiyāyikas* explain the signification of the sense of bank by the word *gaṅgā* in the expression *gaṅgāyāṃ ghoṣaḥ* through *lakṣaṇā* resulting from the incompatibility of the primary sense, Koṇḍubhaṭṭa holds that the word *gaṅgā* itself has the capacity to denote the bank also.[58] The only difference is that while the sense of current is more popular (*prasiddha*) than the sense of bank. However the broad distinction of *mukhya* and *gauṇa* or *abhidhā* and *lakṣaṇā* is made so as to distinguish the *prasiddha* and *aprasiddha* meanings respectively.[59] This theory has been formulated on the basis of the grammatical canon *sarve sarvārthavācakāḥ*, i.e. 'every word has got the capacity to denote every meaning'.[60] But due to convention prevailing upon the usage the words are used only in some senses. This theory has, indeed, been well illustrated by Bhartṛhari in the *kārikās* :

एकमाहुरनेकार्थं शब्दमन्ये परीक्षकाः ।
निमित्तभेदात् सर्वत्र सार्वार्थ्यं तस्य भिद्यते ॥
यौगपद्यमतिक्रम्य पर्यायेष्ववतिष्ठते ।
अर्थप्रकरणाभ्यां वा योगाच्छब्दान्तरेण वा ॥
यथा सास्नादिमान् पिण्डो गोशब्देनाभिधीयते ।
तथा स एव गोशब्दो वाहीकेऽपि व्यवस्थितः ॥
सर्वशक्तेस्तु तस्यैव शब्दस्यानेकधर्मिणः ।
प्रसिद्धत्यागाद्गौणत्वं मुख्यत्वं वोपजायते ॥[61]

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56. इन्द्रियाणां चक्षुरादीनां स्वविषयेषु चाक्षुषप्रत्यक्षादिषु यथानादिर्योग्यता बोधकारणता तथा शब्दानामपि सैव योग्यतेत्यर्थः । इयं च पदार्थान्तरम्, VB. p. 238.

57. *Padārthadīpikā*, p. 30.

58. अथवा तत्राप्यग्रे बोधकत्वज्ञानम्, तत एव बोध इत्यस्तु । .. ..गङ्गापदात्तीरोपस्थितौ तत्र तद्बोधकत्वस्यावश्यकल्प्यत्वात् । किं च गङ्गापदं तीरे शक्तमिति ज्ञाने सति विना लक्षणाज्ञानं ततस्तीरोपस्थितिः सर्वसिद्धा, VB. pp. 245-246.

59. प्रचुरप्रयोगतद्विरहाभ्यां गौणमुख्यविभाग इति गृहाण, ŚK, vol. I, p

60. वैयाकरणास्तु गङ्गादिपदानां तीरादौ शक्तिरेव । सर्वेषां पदानां प्रायः सर्वत्रैव शक्तिः । लक्षणा च स्वतन्त्रवृत्तिर्नाभ्युपेत्याहुः । प्रपञ्चितं चैतद् वैयाकरणभूषणे, *Padārthadīpikā*, p. 30.

61. VB. p. 247.

Similarly the grammarian does not admit *śaktībhrama* or illusion of potentiality in the signification of *apabhraṃśa* words as the Naiyāyikas do.[62] He argues that if it were to be illusion then the cognition of the sense by the word should be sublated afterwards, just as the cognition of silver is sublated after recognising the mother of pearl because for the Naiyāyika the illusion is *anyathākhyāti*. But the grammarian, following the *asatkhyātivāda*, does not admit the denotation of the word referent by the illusion of potentiality. He says that in spite of the *apabhraṃśa* words having potentiality they should not be employed in usage because it would deprive him of the *dharma* as the *Bhāṣya* passage says:

समानायामर्थावगतौ शब्देन चापशब्देन च धर्मनियमः क्रियते – शब्देनैवार्थोऽभिधेयो नापशब्देनेति । एवं क्रियमाणमभ्युदयकारि भवति ।[63]

VII. *Place of Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa in the Post-grammatical Literature*

The influence of Bhaṭṭoji Dīkṣita is ostensibly visible in two ways. 1) epideictical attitude towards the Pāṇinian system in the derivation of word forms and 2) sublimatory introduction of the linguistic phenomena all through the science of grammar. Bhaṭṭoji Dīkṣita belongs to the 'conservative school' of Pāṇinīyas which holds the 'Munitraya' as the highest authority on any grammatical issue both of interpretation and philosophical nature. Any form which would come into vogue being introduced by an author of high reputation and authority will be admitted as grammatical only when such a form could be explained according to the rules of Pāṇini by applying the principles of interpretation; otherwise the form would be dismissed as corrupt without any reference to its public acceptance. There is another school conveniently named 'liberal school' which does not hesitate to admit any form as correct provided the form gains currency among the learned. Thus the latter school does not find any reason why a rule of the Non-Pāṇinian system should not be quoted as an authority to account for such a form which could not directly be explained by a Pāṇinian rule. This school has been sponsored by Rāmacandra, the author of the *Prakriyākaumudī*. Rāmacandra has taken liberties in interpreting the rules of Pāṇini. His grandson Viṭṭhala and Bhaṭṭoji's *guru* Śeṣakṛṣṇa the authors of the commentaries *Prasāda* and *Prakāśa* on the *Prakriyākaumudī* follow suit. But Bhaṭṭoji Dīkṣita, being unmindful of the

62. अपभ्रंशानामबोधकत्वे ततो बोध एव न स्यात् । न च साधुस्मरणाद्बोधः । तमविदुषां जायमानत्वात् ।........एते एव नापि शक्तिभ्रमात्ततो बोधः । बोधकत्वस्याबाधेन तज्ज्ञानस्याभ्रमत्वात्, VB. p. 250.

63. MB. p. 8.

possible later criticism as *gurudrohī*, launched a vehement criticism against the liberal school and staunchly supported the conservative school.[64] Thus for a short period Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa held the field till the former's own grandson Hari Dīkṣita revived the liberal school. And it was in the hands of Nāgeśa the disciple of Hari Dīkṣita the liberal school was revitalised. Hari Dīkṣita and Nāgeśa were not so very orthodox in their views as Bhaṭṭoji or Koṇḍubhaṭṭa. While Hari Dīkṣita in his commentary *Śabdaratna* on the *Prauḍhamanoramā* records his own views where he differs from Bhaṭṭoji by the words beginning with *pare tu* and mildly attacks his grandfather in the name of *navyas*,[65] Nāgeśa repudiates many a theory of Bhaṭṭoji Dīkṣita and Koṇḍubhaṭṭa. However the combination of the grandfather and the grandson as the author and commentator belonging to two different schools is a rare coincidence Similarly towards the end of the seventeenth century Bhaṭṭoji's *Śabdakaustubha* and *Prauḍhamanoramā* are quoted and criticised by Vaidyanāthaśāstrī alias Vaidyanātha Dīkṣita,[66] the nephew (sister's son) of the famous Rāmabhadradīkṣita in his *Paribhāṣārthasaṃgraha*.

VIII. *Conclusion*

As the scope of the present paper is restricted only to the independent works on the philosophy of grammar, other grammarians of our Āndhradeśa whose contribution is in no way negligible are not touched upon. Almost all the works that appeared in the form of *vṛttis*[67] on the *Aṣṭādhyāyī*, subcommentaries on Kaiyaṭa's *Pradīpa*[68], and the recasts of the *Aṣṭādhyāyī*,[69] with their commentaries[70] and subcommentaries[71] are

64. For the examples of criticism on the *Prakriyākaumudī* and its commentaries refer to *Prakriyākaumudī*, vol. I, introduction, pp. XXXIV–XXV. Bombay Sanskrit and Prakrit Series LXXVIII, 1925.

65. For example Haridīkṣita differs from Bhaṭṭoji Dīkṣita while commenting upon the rule *iko yaṇ aci* and gives his own opinion beginning with: परे तु व्यक्तिपक्षे झलादिप्रत्याहारसूत्रेषु सर्वझकारादीनां ग्रहणं दुरुपपादम्, etc. *Śabdaratna* on VI. i. 77, pt. I. p. 133, Kāśī Sanskrit Series, 125, 1937 And in the rule he criticises his grandfather in the name of *navya*. cf. 'उञः' (1.1.17) इति सूत्रे नव्यानां प्रमाद एव, ibid. p 138.

66 cf. *Descriptive Catalogue of Sanskrit Manuscripts in the Adyar Library*, vol. VI, Grammar, 483, p. 173.

67. For example: *Pāṇinīyavṛtti - Mitākṣarā* of Annambhaṭṭa.

68. *Mahābhāṣyapradīpavyākhyā - Udyotana* of Annambhaṭṭa. *Mahābhāṣyapradīpasphūrti* of Sarveśvara.

69 *Prakriyākaumudī* of Rāmacandra.

70. *Prakāśa* of Śeṣakṛṣṇa and *Prasāda* of Viṭṭhala on the *Prakriyākaumudī*. *Prauḍhamanoramā* of Bhaṭṭoji Dīkṣita, *Vilāsa* of Lakṣmīdhara – the son of Koṇḍubhaṭṭa, *Sumanoramā* of Tirumalayajvā – the brother of Sarveśvara on the *Siddhāntakaumudī*.

71. *Śabdaratna* of Hari Dīkṣita on the *Prauḍhamanoramā*.

of great value. It is quite evident by the later emergence of a host of works on the *Paribhāṣās* dealing with the principles of interpreting the *Aṣṭādhyāyī*[72] that the Pāṇinian system developed itself into a complicated science of textual interpretation. However both the sides of interpretation and philosophical have been so closely knit into a web that one cannot completely be separated from the other. Thus the incorporation of the philosophical phenomena could not be dispensed with in the works of interpretation and at the same time the interpretation of the rules of Pāṇini invariably figure in the works of philosophical nature. Thus we find in our Descriptive Catalogues some small independent monographs on one or two *sūtras* of Pāṇini discussed both from the interpretation and philosophical sides of grammar[73] Lastly it may be concluded that Kaumudī period, i.e. from the fourteenth century to the seventeenth century is the golden age of the Āndhras in the field of Grammar.

72. *Paribhāṣāpradīpārci* of Udayaṃkara; *Paribhāṣābhaskara* of Śeṣādrisudhī; *Paribhāṣāratna* and *Paribhāṣāsaṃgrahavyākhyā - Sārabodhinī* of Appā Sudhi alias Appā Dīkṣita; *Paribhāṣārthaprakāśikā* of Dharmasūri of Pandilla family; etc. cf. Des. Cat. of Skt. Mss. in Adyar Library, vol. VI, Gr. pp. 170-173.

73. *Anekamānyapadārthavicāra* of Udayaṃkara; *Arthavatsūtravicāra*, *Asiddhavatsūtravicāra*, etc. cf. ibid. p. 423 ff.

ĀYURVEDA

Dr V. SANKARA SASTRY

Being as old as the *Vedas* Āyurveda takes us back to the remotest antiquity. In all the four *Vedas*, we find ample references to medicine, drugs, methods of treatment and description of the different parts of the human body But it is the *Ṛgveda* which deals more fully with medicinal topics, as well as the causes of the diseases.[1] So Āyurveda is the most ancient of all medical sciences.

Āyurveda developed highly in eight specialised main branches, namely:

1. *Kāyacikitsā*	:	Treatment of general diseases.
2. *Bālacikitsā*	:	Diseases of children and their treatment (i.e. pediatrics). This is also known as *Kaumārabhṛtya*.
3. *Grahacikitsā*	:	Demonical diseases otherwise known as *Bhūta-vidyā* This includes microbes and virouses, as said by Cakrapāṇi the celebrated commentator of Caraka (*bhūtāḥ saviṣakrimipiśācādayaḥ*).
4. *Ūrdhvāṅgacikitsā*	:	Treatment of diseases effecting the parts above the clavicles, i.e. head and neck. This is otherwise known as *Salakyacikitsā*.
5. *Śalyatantra*	:	This is general surgery including midwifery.

1. ऋग्वेदस्य आयुर्वेद उपवेदः, *Caraṇavyūha* of Vyāsamaharṣi.

6. *Daṃṣṭracikitsā* : Toxicology also called *Viṣacikitsā* or *Agada-tantra*.

7. *Rasāyanacikitsā* : This is warding off the effects of oldage and prolonging the period of life. This is otherwise called *Jarācikitsā*.

8. *Vājikaraṇacikitsā* : This deals with Aphrodisiac measures that regulate, maintain, and rejuvenate the reproductive activity and improve the capacity of the individual, in his or her approaches to the opposite sex.

The Scope of Āyurveda :

There are many arts and sciences which contributed to the richness of Indian culture. Of these, Āyurveda is the most important. Āyurveda is both an art and a science.

As a science, Āyurveda is the most perfect of all sciences. Suśruta the author of a great text book on surgery says –

"प्रत्यक्षानुमानोपमानैरविरुद्धमुच्यमानमुपधारय" सुश्रु. 1-18.

He assures us that the whole text would stand all the four proofs of knowledge, namely (1) *Āptavākya* (testimony of accepted authorities), (2) *Pratyakṣa* (direct perception), (3) *Anumāna* (inference) and (4) *Upamāna* (analogy). Whatever is contrary to reason is to be rejected. Other sciences (*śāstras*) based on observation and experiment, the deductions of which have been tested as sound by competent judges are accepted, if they are not contrary to known experience and if they are for the benefit of humanity.[2]

The spirit of Āyurveda is the spirit of science :

The spirit of Āyurveda is thus strictly the spirit of science and that is more, it combines philosophy with science, so that the subtle processes of life with which science cannot deal, may be understood by utilising human wisdom through philosophy. Āyurveda may therefore be said to be a superior science which deals with the very delicate details relating to the life of all living creatures. The science of Āyur-

2. शिष्टानुमतो लोकानुग्रहप्रवृत्तः शास्त्रवादः स चाप्तागमः, च. सू. 11-27.

veda is endless, *anantarūpam*. It admits into it all that is true and useful, and it ever grows with advancement of knowledge. Although ancient, it is ever new.[3]

Definition of Āyurveda:

The word Āyurveda literally means the science of life, *āyuḥ* 'life', *vid*, 'to know'. Āyurveda deals with whatever makes a life happy or unh ppy, with whatever is beneficial or injurious to life and with the estimation and prolongation of life.[4]

According to Āyurveda, a life which is not beneficial to others (*parahitam*) is not worth living, nor is an unhappy life.

Thus, the scope of Āyurveda is very vast. It does not merely confine itself to the material body. It also deals with the progress of the spirit. But more explicitly Āyurveda deals with life in all its aspects – philosophical, biological and comprises both preventive, curative medicine and surgery. Āyurveda is essentially an *Ādhyātmika* science. The spiritual basis is the most important.

The four Aspirations of life :

Treatment of diseases becomes incidentally necessary, because diseases are a hindrance to human effort in reaching the four aspirations of life, namely *dharma, artha, kāma* and *mokṣa. Mokṣa* or liberation consists of turning away the mind from all desires and fixing it in the self. *Mokṣa* can be obtained in this life. This is a state of perfect peace (*paramaśānti*). In this state, there is complete destruction of all unhappiness and pain. It is called *duḥkhadhvaṃsa* or the state of bliss. The attainment of this sate is the ultimate object to the teachings of Āyurveda, i.e. the *paramārtha*. Those who have attained this perfect state are called *Svasthas, Triguṇātītas, Sthitaprajñas* and so on.

Sāttvika Food:

These *triguṇas - sattva, rajas* and *tamas* are affected by our food and habits.

A *Sāttvika* person likes *sāttvika* food and conversely, the inherent nature of the person also gradually becomes pure or *sāttvika* by eating

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3. पुराणं च पुनर्नवम्, *Carakasiddhi*, 12–76.
4. " हिताहितं सुखं दुःखमायुस्तस्य हिताहितम् ।
मानं च तच्च यत्रोक्तमायुर्वेदः स उच्यते ॥" च.सू. 1-30

sāttvika food. The food liked by a *Sāttvika* person is that which promotes longevity, goodness, strength, health, happiness and love.[5] The *sāttvika* food is juicy, nourishing and agreeable.

Rājasa Food:

The foods dear to the *Rājasa* are pungent, saltish, very hot, dry and burning, penetrating and producing pain, grief and disease. The *rājasa* type of food tends to produce pain, grief and ill-health[6] in contrast to the *sāttvika* food.

Tāmasa Food :

Food which is not fresh, which has lost its taste, which is putrid and stale, which is of the leaving and unholly *(amedhyam)* is dear to *Tāmasas*. The food dear to *Tāmasas* is not merely unwholesome but unclean and foul as well[7]. The point to note is that all kinds of stale and fermented food are condemned as *tāmasa*.

Vāta, Pitta and Kapha :

These three are called *Tridhātus* in normal state and means health and happiness, whereas their derangement constitutes disease and distress. Then they are called *Tridoṣas*. This *Tridoṣa* theory is as it were the soul of Āyurveda. If the soul is lost the body of Āyurveda becomes useless. *Vāta, pitta* and *kapha* are the physical counterparts of *rajas, sattva* and *tamas* respectively. They are inherited by every individual and are responsible for the individual temperaments which differ from person to person. Even brothers born of the same parents may possess diffirent temperaments. According to Āyurveda, the constituent elements which make up the embryo are responsible for the development of a particular type of temperament or constitution depending upon the *sāttvika*, *rājasa* and *tāmasa guṇas*. Generally speaking, preponderance of *rajas* is responsible for *vāta* temperament, predominance of *sattva* to *pitta* temperament and predominance of *tamas* to *kapha* temperament.

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5. "आयुस्सत्त्वबलारोग्यसुखप्रीतिविवर्धना: ।
रस्या: स्निग्धा: स्थिरा हृद्या आहारा: सात्त्विकप्रिया: ॥" गी० 17-8.

6. "कट्वम्ललवणात्युष्णतीक्ष्णरूक्षविदाहिन: ।
आहारा राजसस्येष्टा दु:खशोकामयप्रदा: ॥" गी० 17-9.

7. "यातयामं गतरसं पूतिपर्युषितं च यत् ।
उच्छिष्टमपि चामेध्यं भोजनं तामसप्रियम् ॥" गी० 17-10.

Broadly speaking, all phenomena which relate to the nervous system are attributable to *vāta*, all phenomena which relate to the digestive and vascular systems are attributable to *pitta* and all phenomena which relate to lymphatic system are attributable to *kapha*. They are called the *tridoṣas*, because their vitiation is responsible for ill-health.

On this theory of *Triguṇas* and *Tridoṣas*, the Āyurvedists classified all articles of diet, all drugs and all the environment of a human being such as climate and habits in very great detail and codified, what is *pathya*, 'suitable for health' and *apathya*, 'unsuitable'.

Importance of diagnosis :

The value of Āyurveda is most important in its basic principles which gave different approach to the science, the diagnosis of the real diseases, by a careful study of the individual personality, and in removing the fear of disease, and also fear of the natural diseases such as old age and death. Treatment in Āyurveda means bringing about the harmony of the *tridoṣas*. This is an art, which has to be learnt and practiced with great skill. There are certain theories specially propounded by Āyurveda which I do not attempt to discuss here now.

Concentration of mind for diagnosis :

A physician who cannot enter into the innermost soul (*antarātmā*) of the patient, with the aid of the bright lamp of his own knowledge, i.e. *yogaśakti*, cannot successfully treat any diseases.[8] The physician may use any number of instruments and may take the aid of all laboratory tests. unless he can concentrate his own attention upon the study of the factor of personality, he is likely to be mislead in his judgment.

Individual constitution or the factor of personality .

Two brothers born of the same parents may differ widely in their personality. One with *vāta* temperament will be by habit constipated and he may require two ounces of castor oil to move his bowels. Another, who is of *pitta* constitution, may only require a small dose of a sweet and pleasant confection, which may easily cause many motions. So, the approach in Āyurveda is to the constitution of every individual with reference to his own environment. The emphasis is more on the soil (the constitution) than on the microbe - the seed of the disease.

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8. ज्ञानबुद्धिप्रदीपेन यो नाविशति योगवित् ।
आतुरस्यान्तरात्मानं स न रोगांश्चिकित्सते ॥ च. वि.अ. 5-14.

The various diagnostic data are beautifully summarised in the following verse in the *Vāgbhaṭa-sūtra*, XII-66 :

दूष्यं देशं बलं कालमनलं प्रकृतिं वयः ।
सत्वं सात्म्यं तथाहारः अवस्थाश्च पृथग्विधाः ॥
सूक्ष्मसूक्ष्माः समीक्ष्येषां दोषौषधनिरूपणे ।
यो वर्तते चिकित्सायां स सर्वमतिवर्तते ॥

"A physician should carefully note the minutest details of (1) the faults in the body (*doṣas*), (2) the seat of disease and the country (*deśa*), (3) the physical strength (*bala*), (4) the day of disease and the season (*kāla*), (5) digestive fire or the metabolic change (*anala*), (6) the temperament (*prakṛti*), (7) the age (*vayas*), (8) the mental strength or fortitude (*sattva*), (9) the idiosyncrasies or habits of the patient (*sātmya*) and (10) the diet (*āhāra*) of the patient. The physician who decides upon the treatment after studying the minutest details of the morbid changes with relation to the several items noted above never goes wrong in his judgment."

As regards Āndhras' contribution to Āyurveda, I would like to mention the following few facts in brief. Ancient Āyurvedic works such as the *Caraka*, *Suśruta* and *Vāgbhaṭa* were generally in the Sanskrit language. From the eleventh century onwards the influence of Telugu was felt in Āndhradeśa, and in fact many Sanskrit works were translated into or commented upon in Telugu language. The composition of medical works in Telugu verse appears to have received a stimulus as Rāyasam Pērayya in his book *Vaidyasāram* states, 'not even one in hundred can read Sanskrit, whereas every one can read Telugu'.[9]

From the eleventh century onwards, we find some references regarding diseases and their names, remedies, some herbs, plants, minerals, *viṣas*, their mode of administration, symptoms and antidotes in simple Telugu verses in the *Telugu-Mahābhārata*, Nannecōḍa's *Kumārasambhava*, *Basava-purāṇa*, *Paṇḍitārādhyacaritra*, etc. Pālakuriki Somanātha, a well known and famous popular poet of *Dēśi-kavita* of the twelfth century mentioned in his books *Basavapurāṇa* and *Paṇḍitārādhyacaritra* many diseases and their remedies that are widely used in

9. సంస్కృతము నూటికొకడైన చదువలేడు
తెనుగు నే నరుడైనను చదువగలడు
వైద్యగ్రంథంబు తెనిగించి వరుసతోడ
నాకు నిమ్మని పల్కె నేనప్పుడలరి.

those days in a spoken Telugu language. As per contents of his books, I would like to state that he should himself be a best physician in addition to his scholarship to write such technical subjects like medicine. The tradition that is now prevalent in Āndhra country had its foundations laid down before the eleventh ceutury.

A special feature of the Āndhra tradition and culture in Āyurveda was the *Aṣṭasthāna-parikṣā* the examination of eight factors : pulse (*nāḍi*), touch (*sparśa*), appearance (*svarūpa*), speech (*śabda*) eyes (*netra*), faces (*mala*), urine (*mūtra*), tongue (*jihvā*), and the method of examining all the eight factors in detail are laid in Telugu medical text books and were very carefully examined with the relative proportions of *vāta*, *pitta* and *kapha* accurately assessed in diagnosing the disease before the treatment.[10]

Vṛddhatraya laid stress on *Pañcalakṣaṇa-nidāna*, i.e. 1. *rogam*,- 2. *nidānam*, 3 *prāgrūpam*, 4. *lakṣaṇam* and 5. *upaśamāpti*. *Aṣṭa-sthāna parikṣā* is not found in such a detailed form in *Vṛddhatraya*. This tradition was peculiar to South India. The Āndhra Vaidyas might have probably learnt it from *Yoga-śāstra* which was very popular in South. There are separate original text books dealing with *Nāḍivijñāna* by Kannaḍa, Ravaṇa and Revaṇa.

All medical works in Telugu begin with the testing of the pulse and it may therefore be said that the *Nāḍi-vijñāna* had its origin in the Āndhradeśa. *Nāḍi-parikṣā* requires a special training under a *guru* who is proficient in *Yogaśāstra* This cult was supplimented to Āyurvedic system by *Aṣṭādaśasiddhas* who were proficient in *Yogaśāstra*.[11]

From the beginning two schools of medical treatments were prevalent in Āyurvedic medicine. One is *Brāhmī* or Vedic and the other is *Śaivī* or Tantric *Brāhmī* was originated from Brahma and the *Śaivī* from Parameśvara. *Brāhmī* tradition is mainly devoted to herbal treatment whereas *Śaivī* mainly devoted to mineral treatment giving prominence to *Pārada* (mercury). From the very beginning *Brāhmī*

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10 आदौ समस्तरोगेषु अष्टस्थानं परीक्षयेत् ।
नाडीं स्पर्शं च रूपं च शब्दं नेत्रं पुरीषकम् ॥
मूत्रवर्गानि जिह्वां च एतादृश्या भिषग्वरैः ।

11. आदिनाथं मूलनाथं गोरक्षं कोंकणेश्वरम् ।
जालान्ध्रेशं कन्धरीशं मौड्गीयं चिंचिशीश्वरम् ।
नागार्जुनस्सुरानन्दो नागबुद्धिर्यशोधनः ।
मन्थानभैरवश्चैव काकचण्डीश्वरस्तथा ।

tradition was more popular in the North whereas *Śaivī* is more prevalent in the South.

Foreign traders and travellers used to visit Āndhradeśa. Due to its centrally situated position people from North to South and South to North used to travel through this part of our country and make acquaintance with the local people. Taking advantage of this, Āndhra Vaidyas amalgamated both the traditions of *Brāhmī* and *Śaivī* and absorbed all the merits of both the cultures and developed their medicine in an amalgamated form. Hence, it may be said that the Āndhra Vaidya tradition is an admixture and joining link of both the traditions. I wish to point out that there had been a disadvantage also to our regional position. That is getting contaminated with the diseases of foreign origin, such as syphilis which spread through the contact with Dutch and Portuguese people, in the fifteenth century. This disease was described as *Phiraṅgaroga* in Sanskrit and *Savabhavāni* in Telugu.[12]

There is a comprehensive medical work in Sanskrit called *Parahita-saṃhitā* containing three *Kāṇḍas* - *Sādhāraṇa*, *Aṣṭāṅga* and *Rasa*, treating the eight topics of Āyurveda. The author of the book is Śrīnātha-paṇḍita, an Āndhra, belonging to *Parahita* family, who were famous as great physicians in the court of Pedakōmaṭi Vēmā Reḍḍi in fourteenth century. One of the forefathers of his family by name Parahitācārya on seeing a frog's bone stuck up in the throat of a snake while swallowing, and suffering from pain, readily went to its help and removed the bone from the throat of the snake. The King heard the news and pleased with his court physician's ability and kindness towards creatures and honoured him with the title *bhūlokadhanvantari*.

A copper plate inscription depicts the above story belonging to the year A.D. 1423 granting a village called Annavaram by Anithalli to a physician named Bhāskarārya. There are three more inscriptions recorded by Col. Mackenzie depicting the family history of these physicians of the Reḍḍi kingdom.

1. Muppabhūpati Akkalapūḍi inscription A.D. 1368.
2. Ponnupalli copper plate inscription A.D 1404.
3. Ponnupalli copper plate inscription A.D. 1410.
4. Anithalli Kaluvacēru śāsanam. A.D. 1423.

12. फिरंगसंज्ञके देशे बाहुल्येनैव यद्भवेत् ।
तस्मात् फिरंग इत्युक्तो व्याधिर्व्याधिविशारदैः ।
गन्धरोगः फिरंगोऽयं जायते देहिनां ध्रुवम् ।
फिरंगिण्याः अंगसंसर्गात् फिरंगिण्याः प्रसंगतः ।
व्याधिरागन्तुको ह्येष दोषाणामत्र संक्रमः । भ० प्र०

From A.D. 1368 to 1423 physicians belonging to *Parahita* family were famous and some of them were authors of medical works. They received *Agrahāra* grants, etc., from the Reḍḍi kings. Members of *Parahita* family were proficient in eight branches of Āyurveda and recorded many useful recipes and methods for treating various diseases in their works.

Nityanāthasiddha is also a native of Āndhra who lived in Śrīśailam along with Navanāthasiddha and wrote the famous *Rasaratnākara* containing many recipes relating to *Brāhmi* and *Śaivī* tradition. Many of the receipes are being used in Āndhradeśa till now. He belongs to the period between thirteenth and fourteenth centuries. Though his book is wholly in Sanskrit it is very popular in Āndhradeśa and the palm-leaf and paper manuscripts are largely available in Telugu script. In this work also there are several references in detail to Śrīśailam and its surroundings. He also refers to Nāgārjuna and *Rasa-śāstra* seems to have been practiced and taught in this place by such Siddhas.

"श्रीशैलपर्वतस्थायी सिद्धो नागार्जुनो महान् ।
द्वादशानि च वर्षाणि महाक्लेशो कृतो मया ।
यदि तुष्टासि मे देवि सर्वदा भक्तवत्सले ।
दुर्लभं त्रिषु लोकेषु रसबद्धं ददस्व मे ।"

"O Goddess : I have worked hard for twelve years. You always love your devotees. If you are satisfied with my work, bestow upon me the art of fixing mercury, which is the most difficult in the three worlds. This is called *Rasavāda*".

सिद्धे रसे करिष्यामि निर्दारिद्र्यमिदं जगत् ।

"I will make this world free from poverty by my attainment of absolute control over mercury", said Siddha Nāgārjuna.

The names of some of the great scientists and physicians have been preserved in the nomenclature of some of the most famous medicinal preparations such as *Svacchandabhairava-rasa*, *Ānandabhairava-rasa*, *Nityānanda-rasa*, *Nāgārjunavarti* and so on.

Siddha Nāgārjuna lived a greater part of his life in Āndhradeśa is more evident by an inscription found underneath the image of Buddha engraved in one of *Āyakastambhas* excavated from the ruins of Vellagiri near Jaggayyapēṭa. The inscription is in Sanskrit and runs thus :

स्वस्ति भदन्त नागार्जुनाचार्यस्य शिष्यः जयप्रभाचार्यः तच्छिष्येण चन्द्रनाभेन–

Here the word *bhadanta* was interpreted by several historians as *bhagavanta* and *bauddha*, but by Varāhamihira it was correctly interpreted as भानिव प्रकाशमाना दन्ता यस्य सः भदन्तः ।

Amarāvatī, otherwise known as Dhānyakaṭaka on the banks of Kṛṣṇā was a great seat of learning. In this University various *Śāstras* besides medicine were taught by special professors. *Rasaśāstra* or alchemy was one of the subjects included in the curriculam of their studies.

The *Basavarājīyam* by Kōṭūru Basavarāju, *Vaidyacintāmaṇi* by Indrakaṇṭi Vallabhācārya, *Śarabharājīyam* by Śarabharāja, dealing almost wholly of *Śaivī* and *Brāhmī* tradition and culture of medicine in Āndhradeśa were probably written in the fourteenth and fifteenth centuries. These text books are very popular in Āndhradeśa. They have discovered several new drugs and preparations of mercury, arsenic and opium and recorded them in their works.

The *Basavarājīyam* due to its importance and popularity was printed and published in *Devanāgarī* script also from Nagapur.

There are nearly twenty edicts - stone and copper plate inscriptions - already recorded belonging to the periods of Cōḷa, Reḍḍi and Kākatīya kings, mentioning maternity and general hospitals, names of medicines that were used, grants and titles awarded to Vaidyas, names of some physicians (i.e. Ananta Paṇḍita, Vāsudeva Paṇḍita, Liṅga Paṇḍita, etc.) who were famous in various branches of medicine such as *Paśuvaidya*, *Aśvavaidya*, and *Vṛkṣāyurveda*. *Paṇḍita* was a common prefix used for Vaidyas in those days. I would mention only a few lines from those inscriptions.

" प्रसूत्यारोग्यशालाभ्यां प्रत्येकं..................।
प्रसूत्यारोग्यशालाभ्यां विप्रसत्राय चेतरम् ।
प्रादाद्विश्वेश्वरशिवो शैवसिद्धान्तपारगः ।
पंचम्याख्या कृतो वैद्यः अश्वायुर्वेदवेत्ता
सकलगुणनिधिः वासुदेवार्यवर्यः ।

There are nearly 150 Telugu Ayurvedic manuscripts in palm-leaf and hand-made papers by various Telugu authors and they are now available in various libraries which have not been printed or transcribed till now

Cuṇḍi Liṅgayārya, disciple of Yalakūci Bālasarasvati Mahopādhyāya translated the *Aṣṭāṅgahṛdaya* into Telugu verse in A.D. 1580. This is named as *Bāhaṭa.*

There are many other works also by unknown authors giving useful prescriptions used in their daily practice in Āndhradeśa for various diseases as *Anubhūtayōgālu* or *Vaidyayōgālu.* They reveal the tradition and culture of Āyurveda peculiar to Āndhradeśa.

During the last century you know that *Vaidyaratna Paṇḍit* D. Gopalacharyulu, Dr. A. Lakshmipathy my venerable *Gurus* revived the glory and grandeur of Āyurveda restoring to its former position. They more than any one else influenced the course of events in Āyurvedic field on all India basis.

Thus it is understood that the teachings of Āyurveda are rooted in the soil of the country. If Āyurveda declines, with it the culture of India, will also decline. If these Āyurvedic principles be propagated throughout the world, then, not only the fear of diseases, but the fear of old age and death and the fear of the horrible wars will disappear.

CHEMISTRY

Dr. J.V.G. KRISHNAMURTHY

In Ancient India the practice of science was not viewed with equanimity by the society and it was considered as trivial to the practice of spiritualism. The reason may be that the Ancient Indians called *Ṛṣis* could possess mystic powers achieved by the spiritualism and before those powers the level of science was inferior. In course of time people lost that spiritual eminence as a result of which science today appears to be elevated. However, at present the scope is searching once again the Ancient Indian scriptures is to see whether something new can come out which may be useful in its applications. From the study of these scriptures the period of which varies from 500 B.C. to A.D. 1700, one can easily infer that all sciences were practised in India earlier than elsewhere in the world. To cite a few examples of the pioneers who lived around 500 B.C. Āpastamba, Kātyāyana and Baudhāyana composed the Vedic Geometry for the sake of constructing the fire altars *(vedis)*. Suśruta was the pioneer of Iatro-chemistry and surgery, and Kaṇāda was the founder of Atomic theory and various topics of Physics. The other scriptures are *Rasatantras* of pure Chemistry, the scriptures of Aeronautics *(Vimānaśāstra* of Maya), the Astronomy scriptures (*Sphoṭasiddhānta* of Āryabhaṭṭa), etc. The Botany giving the names of thousands of plants and the Physiology giving the description of various systems of human body (founded by Dhanvantari and Caraka respectively) were the branches of Medicine. From all these, would it be wrong if one infers that all the sciences spanned out from India to other countries through individual travellers and through the medium of Muslim conquerors?

Stressing on Chemistry a few things can be shown here as illustrative of the science and technology in Ancient India. In the *Rasaratna-samuccaya* a verse of special interest occurs as follows: "*Rasaka* (Calamine or $ZnCO_3$) placed along with human urine and pure Copper,

Mercury and Silver turns each of them into a pure gold-like product.[1] The migration of Zinc ions to Copper shows the violation of the present Hydrogen numbers. In the *Rasārṇava* we have various preparations and properties of different metals and nonmetals. For example, 'Gold ore mixed with clay, juice of lemon fruit (citrus and citric acids), bone ash and salt when heated in a closed crucible gives pure gold' [2] 'The Mica is soaked in goat urine with a little juice of Mucuna Pruriens (*kapi*) and Diospyros Embryopteris (*Tinduka*). The Mica will turn to liquid Mica. 'The *Vajramūṣa* (very hard crucible) is prepared by mixing one part of black clay with six parts of dung ash (which is obtained by burning a mixture of the dungs of goat and horse) pestered with a little iron dust.' Such things verified by experiments may yield beneficial and cheeper methods of preparations of various elements and compounds. The *Rasārṇava* gives the names of various plants classified depending upon the purposes like killing, fixation, liquification and transmission of Mercury.

Till recently it was thought that in Ancient India Zinc metallurgy was not known since the percentage of Zinc in Ancient Indian coins was below 25%. Upto 25% only Zinc can be introduced as Çalamine (Zinc Carbonate) and in this way it is very difficult to prepare a coin containing Zinc more than 25% by cementation process. A few Magha coins obtained from Kauśāmbī excavations were analysed by me and the results are tabulated below :-

S. No.	Weight (gms)	size (mm)	Copper (%)	Zinc (%)	Iron (%)	Tin (%)	Sulphur (%)	Total (%)
1.	3.45	15.50	62.80	35.01	0.78	0.12	0.85	99.56
2.	4.01	16-00	62.32	35.41	0.84	0 09	0.88	99.54
3.	3.95	17.00	64.98	32.64	1 54	—	0.79	99.95
4.	3.89	15 50	65.36	28.52	3.95	0 14	0.89	98.86
5.	3.95	15.00	66.74	30.32	1.42	0 12	0 82	99.02
6.	4.67	17.00	69 31	28.66	0.28	0.16	0.86	99.27
7.	5.23	17.50	70 46	26.25	2.53	—	0.78	100 02
8.	4.86	18.50	72.50	25.26	0.97	0.13	0.71	99.57

The above Brass coins identified as Magha dynasty coins belong to A.D. 150–400 and these coins show Zinc more than 25% which means Zinc was introduced as Zinc metal into Brass alloy. This indicates that Zinc metallurgy was known in Ancient India. We can see the mention

1. नरमूत्रे स्थितो मासं रसको रंजयेत् ध्रुवम् । शुद्धताम्रं सितं तारं शुध्दस्वर्णसमप्रभम् ॥
2. मृत्तिकामातुलुंगाम्लैः पंचवासरभावितम् । सभस्मलवणं हेम शोधयेत्पुटपाकतः ॥

of Brass in the *Caraka-saṃhitā* (*Si. Sthāna*. III. 7), *Rāmāyaṇa*, *Manusmṛthi*, *Arthaśāstra* of Kauṭilya and *Bṛhat-saṃhitā* of Varāhamihira. The preparation of Brass was given in the *Rasārṇava*, *Rasaprakāśa*, *sudhākara*, *Rasacintāmaṇi* and *Rasaratna-samuccaya*. Zinc was known as *Rasakasattvam* meaning the essence of Zinc Carbonate (i.e. Zinc metal). In the *Rasaratnasamuccaya* reference is made to Brass, Bronze and *Vṛtta* (Brass+Bronze+Copper+Tin+Lead) alloys. In *Rudrayāmalatantra* separate names were given to the Zinc metal like *Jasatva*, *Yaśada*, *Rūpabhrātā*, *Carmaka*, *Kharpara*, etc. The *Dhātukriyā* (metallurgy) chapter of the same book mentions Kāmbhoja, Rūma (Istambul) Balakh, etc., as the localities of Zinc;

For the first time Siddha Nāgārjuna who hails from Āndhra in his book *Rasaratnākara* spoke of the preparation of metallic zinc from *Rasaka* or Calamine and then the preparation of Brass from it.He described the method as follows : Calamine is treated with acid gruel of rice and then treated with alkali and clarified butter. Then it is to be heated in a closed crucible along with wool, lac, organic matter, smoke and borax. The product obtained is purely metallic and is very much similar to Tin in lusture.' In the uncovered crucibles the reduction of Calamine with Carbonaceous matter could not have given metal on account of its volatility at the temparature usually used in such processes. Therefore the *Mūkamūṣa* or a closed Crucible was introduced for such purposes and then alone the Ancient Indians were successful in getting the metal out of Calamine. This shows that the Indian alchemists had the knowledge of the process of getting the metal from Calamine. And, this metal might have been utilized from the preparation of Brass with a high percentage of zinc. Perhaps due to Siddha Nāgārjuna several Āndhra lead coins (especially Śātavāhana dynasty) contain a very high percentage of Zinc,

The few examples cited in this paper are conclusive of the prevalence of advanced science and technology in this country even in very early times when other countries practically had nothing to their credit. But the developments were not persued further, probably due to political vicissitudes and unsettled social conditions leashed by the invasion of this country by numerous adventurous and ambitious conquerors from East as well as West. The very same conquerors carried valuable literature from this country, organized their sciences on a firm footing and have been able to advance. The unfortunate position in which we are now placed is that we will have to look forward the West for the scientific and technical know-how. This process must be reversed. This very much depends upon the research based on the indigenous methods indigenous materials. If efforts are made in this direction, I am sure we will be second to none in this field also in the very near future.

Dr. M. Rama Rao reading the paper 'Temple Architecture',

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TEMPLE ARCHITECTURE

Dr. M. RAMA RAO, M.A., Ph.D.

This paper contains a brief survey of the contributions of Āndhra to temple architecture. It is based mostly upon my experience of temple-survey spread over twenty-five years whose results have been included in eight of my published monographs[1] and several articles published in journals and partly on a comparative study of the monuments of the other regions.

The first problem that requires discussion relates to the probable origin of the temple architecture of Āndhradeśa. As far as northern India is concerned, temple no. 40 at the Sāñcī which is of a Mauryan date and the temples of Nagarī and Besenagar which are of the second century B.C. are the earliest known examples. The next examples belong to the Gupta period and to the fourth to sixth centuries A.D. The earliest known Āndhra temples belong to the later half of the third century A.D. and are thus far earlier than the Gupta examples. They are far away in both distance and time from the early examples of the north. The question of any north Indian influence on the origin of Āndhra temple architecture is therefore ruled out. The earliest brāhmanical monuments of the Tamil country are a number of rock-cut shrines excavated by the Pallava king, Mahendravarman I (A.D. 600-630) and structural temples belonging to the time of another Pallava king, Narasiṃhavaraman II (A.D. 690-715).[3] As stated above, the earliest Āndhra structures are far anterior to these

1. *Eastern Cāḷukyan Temples, Early Cāḷukyan Temples, Temples of Śrīśailam,* and *Select Āndhra Temples,* Published by the Archaeological Department of Andhra Pradesh; *The Temples of Kaliṅga, Select Kākatīya Temples* and *Śaivite Deities of Āndhradēśa,* published by the Sri Venkateswara University and *The temples of Tirumala, Tirupati and Tiruchanur,* published by the T.T. Devasthanams, Tirupati.

2. *Archaeology in India,* p. 60; Brown : *Indian Architecture,* p. 83.

3. *Arch. Ind.* pp. 91-92.

Pallava monuments. Hence the question of south Indian influence over the origin of Āndhra temple architecture does not arise. Then there is Karṇāṭaka. The Lāḍ Khān temple which is the oldest temple at Aihole, the earliest centre in northern Karṇāṭaka, is assigned to the middle of the fifth century A.D [4] and this is two centuries later than the earliest known Āndhra examples. This shows that northern Karṇāṭaka too could not have inspired or influenced the origin of the temple building movement in Āndhra. It follows then that this movement was independent and idigenous.

The earliest known structural brāhmanical monuments belong to the Ikṣvāku period A.D. 220-275.[5] Mahārāja Vāsiṣṭhīputra Siri Cāṃtamūla I (A.D. 225-250), the founder and first ruler of the Ikṣvāku dynasty, was the performer of *aśvamedha, agnihotra, agniṣṭoma* and *vājapeya* and was a great devotee of Svāmī Mahāsena or Kumārasvāmin.[6] He also started a vigorous movement of brāhmanical revival which was continued by successive dynasties that ruled over costal Āndhra. This movement originated a strong temple building activity and the foundations of several structures raised during this period have been exposed during the course of the excavations conducted in the Nāgārjunakoṇḍa valley. One temple of Kumārasvāmin was on site V-7. Another with a sloping platform and a pillared hall stood on the bank of Kṛṣṇā. A third similar temple also existed nearby. A fourth Kumāra temple was a rectangular structure. The Puṣpabhadrasvāmī temple was built by a mahārājakumāra in A.D. 276 and dedicated to Śiva. Another Śiva temple, contained may *liṅgas.* The Sarvadeva temple was also erected on the bank of the Kṛṣṇā. There was another temple of Śiva known under the name of Nōḍagirisvāmin. Then there was one temple dedicated to Viṣṇu under the name of Aṣṭabhuja-nārāyaṇa. Finally, there was a temple complex dedicated to the Navagrahas. Of these temples one Kumāra shrine seems to have had the sanctum at one end and pillared corridor on the sides, possibly with a slanting roof above. The Puṣpabhadrasvāmī temple is an apsidal structure. The Aṣṭabhuja temple had three sanctums with *dhvajasthambha* before one of them. Probably, two of these were of the *Parivāradevatās.* Two of these sanctums are apsidal. The Navagraha temple complex contained square, circular, and apsidal shrines situated within a walled enclosure.[7] One inscription of the time of Purisadatta II mentions a temple at Halampura.[8] What is the significance of

4. *Ind. Arch.* p. 663.
5. M. Rama Rao: *Ikṣvākus of Vijayapurī*, p. 22.
6. *Nagarjunakonda Inscriptions*, E. I. XX, B. 2 and C2.
7. *Ikṣv. Vij.*, pp: 62-63.
8. E. I. XXVI, pp. 123-125.

these Ikṣvāku temples? In the first place, they are the only examples of brāhmanical temples all over India available in the period between 100 B.C. and the fourth century A.D. In the second place, the Lāḍ Khān temple, the earliest of the Early Cāḷukyan structures is said to resemble one of the Kumāra temples of Nāgārjunakoṇḍa mentioned above, with the sanctum towards one end and a pillared verandah on the sides with a sloping roof.[9] Since only the foundations of the Ikṣvāku temples have been recovered and not their superstructures, it is not possible to compare them fully with the Cāḷukyan structures. The Cāḷukyan shrines at Aihole contain the square, rectangular and apsidal plans. It is probable that these Cāḷukyan experiments were considerably influenced by the monuments of the Ikṣvāku period. This reference is supported by the fact that the ancestors of the Early Cāḷukyas were originally feudatories of the Ikṣvākus and inhabitants of south-western Āndhradeśa.[10]

The Early Pallavas who issued their grants in the Prākṛt and Sanskrit languages ruled over coastal and south-western Āndhra for over six centuries having supplanted the Ikṣvākus. They were ardent supporters of the movement of brāhmanical revival and the temple building movement started by the Ikṣvākus. Probably, they were Ikṣvāku subordinates and lived on the southern fringe of the Ikṣvāku empire. The inscriptions of the early Pallavas mention a few temples which existed at the time. The British Museum plates of Cārudeoī mention the *Kuḷimahātāraka* temple of Bhagavān Nārāyaṇa at Dālura.[11] The Uruvapalli plates of *Yuvamahārāja* Viṣṇugopa mention a temple of Viṣṇuhara at Kandukūra.[12] Then there is the Kapoteśvara temple of Chezerla which was originally a Buddhist *Caitya-gṛha* but must have been converted into a Śiva shrine at this time.[13] This shrine is, however, wrongly described as a Gupta example.[14] This temple is assigned to the fifth century A.D.[15] The Gupta empire or Gupta influence never extended into Āndhradeśa at any time and it is therefore impossible for the Chezerla shrine to be a Gupta example. If it is ascribable to the fifth century A.D. it was the Pallava that was ruling over the Guntur-Nellore region and it must therefore have been converted by the Pallavas. The Ānanda Gotras were contemporaries of the Pallavas and

9. Soundara Rajan : *Arch. Early Hind. Temp.* p. 9
10. M. Rama Rao : *Studies in the Early History of Āndhradēśa*, pp. 136-137.
11. EI. VIII. pp. 141-146.
12. IA. V, pp. 50-53.
13. M. Rama Rao : *Select Andhra Temples*, Ch III.
14. *Arch. Ind* p. 95.
15. Brown : *Indian Architecture*, p. 50.

one of their records mentions a temple of god Vaṅkeśvara.[16] All these temples must have followed the old Ikṣvāku styles and plans which were indigenous and were contemporary to the Gupta temples of northern India which were of a different style. There was known temple building activity in the south during this time. The Pallavas ruled over the Guntur-Nellore region till A D. 615 when they were defeated and driven south by the Early Cāḷukyan king, Pulakēśin II.[17] It is likely that they carried with them to the south the knowledge of their own early temples and of the earlier temples of the Ikṣvākus.

It is necessary to refer to a few Buddhist sculptures that once adorned the *stūpas* of Āndhradeśa in important centres like Amarāvati, Gōli, Jaggayapēṭa, Rāmireḍḍipalli and Nāgārjunakoṇḍa, and which depict buildings of several varieties. The *Bahirdvāraśālā* in one of the Amarāvatī sculptures with a moulded *kapōta* above the walls and a *śālā* top above with a row of six *kalaśas*[18] is suggestive of a temple *vimāna* or *gopura* with an *āyatāsra-śikhara*. One building with a square base and four-sided roof is suggestive of the *kūṭāgāra* of the *Nāgara* order[19] of which the *Draupadī-ratha* of Mahābalipuram is a good example. A storyed building containing gables with human heads inside is suggestive of the *kapōta* and *kōṣṭas* of structural temples similarly decorated[20]. The *vihāra* of four storeys with two, three, four and five gables raised round the *Vṛkṣacaitya* is suggestive of the storyed *vimāna* of the later temples.[21] The sculpture depicting *Nalagiridamana* contains the wing of a building with a square base and *śālā* top adorned with a wide *nāśikā* or gable in the front.[22] The sculpture showing the conversion of the *Buddhavaggiya* youths containing a shrine of four pillars surmounted by a four-faced dome-like top is suggestive of an *alpaprāsāda* of the *Nāgara* order.[23] Long sheds with waggon-top shaped roofs appear frequently in these sculptures[24] and are suggestive of *āyatāsra* shrines of which the *Bhīmasena-ratha* is a good example. There is a miniature shrine with a circular *śikhara* and another with an octagonal top corresponding to the *Vēsara* and *Drāviḍa śikharas* of the *Vāstu* texts. The *Puṇyaśāla* of Jaggayyapēṭa with an upper storey and an *āyatāsra* or oblong top with *kalaśas* above is suggestive of the

16. IA. IX, pp, 102-103.
17. M. Rama Rao: *Studies in the Early History of Āndhradēśa*, pp, 137-139.
18. Sivaramamurti: *Amaravati Sculpture*, Pl. XII, fig. 3.
19. ibid. fig. 7.
20. ibid. Pl. XIV, fig. 3.
21. ibid. Pl. XV, fig. 1
22. ibid.
23. ibid. XXIX, fig. 4.
24. ibid. XLVII. fig. 2.

gopura. In addition to these sculptural examples of structures that existed at the time, there existed in the Buddhist *tīrthas* of the time, buildings which actually served as temples. In most of these *tīrthas* there were apsidal *caitya-gṛhas*, some with a *pradakṣiṇa* inside with either a small *caitya* or an image of the Buddha in the apse. These are prototypes of the Gajapṛṣṭha or apsidal type of Hindu temples of which there are good examples at Chezerla, Mahābalipuram, Satyavōlu and Guḍimallam. Again at Śālihuṇḍam there was a rectangular room with a brick platform in the centre containing an image of the Buddha and this seems to be the forerunner of the *garbhagṛha* of a Hindu temple. There are three such caves at Sankaram with the Buddha figure sculptured on the back wall and this is suggestive of the *Somāskanda* panel sculptured on the back wall of the cella of the early Pallava caves and had an *antarāḷa* and another, a pair of *dvārapālakas*.[25] It is a well known fact that the famous monolithic *rathas* of Mahābalipuram, were prepared during the reign of the later Pallava king, Narasiṃhavarman I (A.D. 630–670). There were no structural temples in Toṇḍamaṇḍalam at that time. This king's father, Mahendravarman I, only excavated cave temples and he ruled for some time (A D. 600-615) over the Guntur-Nellore region where there were many Ikṣvāku and early Pallava temples and the tradition of Buddhist architecture as exemplified by the sculptural and other examples mentioned above. It is likely, therefore, that Narasiṃhavarman adopted this tradition from Āndhradeśa and standardised it in the shape of the *rathas*.

It is necessary to discuss at this juncture a few problems concerning the authorship and influence of the rock-cut cave temples of Āndhradeśa situated on either bank of the Kṛṣṇā near Vijayawada, two at Vijayawada, five at Mogalrājapuram near Vijayawada and five at Uṇḍavalli[26] on the opposite bank of the Kṛṣṇā. There is difference of opinion regarding the authorship of these caves. Longhurst held that these were Pallava caves, and ascribed them to Mahendravarman I.[27] It is well known that this Pallava king was orginally a Jaina and was converted to Śaivism by Appar.[28] His rule extended over coastal Āndhra upto the Kṛṣṇā as testified by his Chezerla inscription.[29] The Māruṭūru grant of Pulakēśin II[30] shows that by A.D. 615 the Cāḷukyan

25. M. Rama Rao: *Buddha Jayanti Souvenir*, pp. 55–57.
26. Only the main cave of Anantaśāyī has been noticed by Longhurst and other previous writers. I have given the first descriptions of the other caves in my *Viṣṇukuṇḍin Coins, etc.* pp. 24-27 (published by the Archaeological Department of Andhra Pradesh).
27. *Memoirs of the Archaeological Survey of India*, no. 17 pp. 22-30.
28. Gopalan : *The Pallavas*, p 90.
29. SII. VI. 606.
30. *C p. grants in A.P. Government Museum*, See. I. Ch. II.

monarch drove the Pallava out of the Guntur district and occupied it. Mahendravarman's conversion to Śaiva must have taken place obviously after this date. Since the Vijayawada group of cave temples were dedicated to Brāhmanical deities, Mahendravarman, as a Jaina, could not have got them excavated. Thus the theory of Pallava origin of these caves is untenable.[31] One writer has suggested that these caves were excavated under the patronage of the Eastern Cāḷukyas of Vēṅgī.[32] The main basis of this theory is the similarity between the Uṇḍavalli caves and the Akkanna-Mādanna caves of Vijayawada on the one hand and the caves of Aḍavi-Sōmpalli in the Karīmnagar district and Bokardan in the Auraṅgābād district both of which were under the Early Cāḷukyas. It is argued from this that the Eastern Cāḷukyas got the Vijayawada group of caves excavated in imitation of the others mentioned above. A short label, *utpattipiḍugu*, is said to be commonly found in both groups. There is no evidence to show that Eastern Cāḷukyas were in contact with their cousins of the Bādāmi branch or with the Karīmnagar and Auraṅgābād districts. *Utpattipiḍugu* seems to be a Telugu word and is incised in box-headed or Vēṅgī characters which were used in incising the records or the c.p. grants of the post-Ikṣvāku period. It has also been suggested that the Telugu Cōḷas might have excavated these caves of Vijayawada group.[33] There is no evidence to show that any branch of the Telugu Cōḷas ruled over the lower Kṛṣṇā valley at any time. If the writer was having the Cōḷas of Rēnāḍu in his mind, their authority in the sixth, seventh and eighth centuries did not extend to the Guntur region. Hence this is a wild and untenable inference. Then there is one more view to be considered Several writers hold that these caves were excavated by the Viṣṇukuṇḍins.[34] Two arguments have been advanced in favour of this view namely that a number of copper coins found in the Coastal Āndhra districts and ascribed to the Viṣṇukuṇḍins contain the lion on one side and a vase or *pūrṇaghaṭa* on the other and that the *pūrṇaghaṭa* is found at the base of one of the pillars in a Mogalrājapuram cave while the lion is found at the base of four pillars in the main cave at Uṇḍavalli. One writer opposes this ascription on the ground that Viṣṇukuṇḍin Mādhavarman III (A.D. 556-615) in whose time these caves must have been excavated, was defeated in the battle of Kaunāla by Pulakēśin II.[35] This view is not correct because in the first place there was only one Mādhavavarman who ruled and in the second place

31. cf. ibid. pp. 9-11; K.R. Srinivasan : *Cave Temples of the Pallavas*, pp. 1-2.
32. *Indian Archaeology*, 1959-60, p, 83 ff.
33. K.V. Soundara Rajan: *Architecture of the Early Hindu Temples of Andhra Pradesh*, p. 9.
34. M.S. Sarma: *Vijñānasarvasvamu*, p. 119; C. Sivaramamurti: *Early Eastern Cāḷukyan Sculptures*, p. 26.
35. Soundara Rajan: op.cit. p 10.

he flourished between A D.468 and 518, i.e. almost one century before the date given by this writer.[36] Some more grounds may be advanced in support of the Viṣṇukuṇḍin grants throws light on this problem. The seal of the Īpūr I plates[37] contains an object flanked by a double trident on either side. The reverse side of the Viṣṇukuṇḍin coins contains a vase flanked by a lamp-stand on each side. The seal of the Rāmatīrtham plates[38] contains the figure of lion standing with mouth open, the tail looped above the body and the left forepaw raised. The lion found on the obverse of the Viṣṇukuṇḍin coins and in the main cave at Uṇḍavalli is similar.[39] Then there is another piece of important evidence. The Musikikuṇḍa grant of the Eastern Cāḷukya king, Viṣṇuvardhana III[40] records the gift of that village to a Jaina temple at Vijayawada by Āryā Mahādevī, the queen of Kubja-viṣṇuvardhana I (A D. 624-642). This is a copy of an earlier grant made in the reign of Viṣṇuvardhana I himself, the first ruler of the Eastern Cāḷukyan dynasty.[41] Among the boundaries of the village mention is made of a *leyanam* or cave obviously of Mogalrājapuram. This proves that these caves were excavated before the advent of Eastern Cāḷukyas and therefore in the Viṣṇukuṇḍin period. Thus the Viṣṇukuṇḍin authorship of the Vijayawada group of caves is beyond doubt and it is very likely that Mādhavavarman I who had a long and victorious reign, whose influence extended upto the Revā or Narmadā and who was related to the Vākāṭakas of the Deccan and who might have seen the caves of western Deccan got these caves excavated during the later half of the fifth century A.D. What is the significance of these cave temples of the lower Kṛṣṇā valley? Pallava Mahendravarman I's rule over the coastal region up to the Kṛṣṇā is proved by his Chezerla inscription mentioned earlier. This Pallava king got a number of cave temples excavated in the Tamil country and these caves are later in date than the Āndhra caves. A comparison of these caves with the caves excavated by Pallava Mahendravarman and his son, Māmalla, shows many similarities, e.g. most of the caves are of the *maṇṭapa* pattern; a few with only the cell or cells and most with a verandah in front and a hall in addition; massive square pillars with plain capitals or capitals with *taraṅga* or *tāraṅga* and *paṭṭa;* the cave facade ornamented with the *kapōta* with *nāsikās;* pillars and pilasters decorated with the lotus medallion;

36. ibid.

37. EI XVII. XI, pp. 334-337.

38. ibid. XI, pp. 133-136,

39. For the figures of this lion and vase see plates I A and B, II A and B, III A and B and IV of my *Viṣṇukuṇḍin Coins, etc.*

40. C. p. 9 of MER. 1916-1917.

41. MER. 1917. pt. II. para 21.

dvārapālaka figures in some cases; *makaratorana* above niches; projecting shrine entrances.[42] It is reasonable to conclude, therefore, that Mahendravarman had the Vijayawada group of caves in his mind when he started the excavation of the cave temples in the Tamil country.

A few Early Cāḷukyan temples, found at Alampūr[43] in the Mahaboobnagar district and at Satyavōlu[44] and Mahānandi[45] in the Kurnool District, deserve attention here. Soundara Rajan considers the Alampūr group of temples as "nearer, however, in time and evolutionary synthesis, to the Papanatha and Galagunatha shrines at Pattadakal, particularly the latter - which are Rashtrakuta in authorship .....".[46] The same writer also states that 'we may unhesitatingly place the Alampūr temples in a locally evolved *mileue* which was primarily and consistently enriched by the Chalukyan architectural and structural devices as elaborated in the succeeding Rashtrakuta stage.. '[47] Obviously, this writer is definitely of opinion that there are not Early Cāḷukyan temples. An eminent authority on Indian architecture like Brown states that these temples indicate a minor development of the main Early Cāḷukyan style.[48] I have previously made a detailed comparison between the Alampūr, Satyavōlu and Mahānandi groups of temples in Āndhra and the Paṭṭadakal and Aihole groups of temples in northern Karṇāṭaka and pointed out items of similarity and difference.[49] One clinching fact is that all these temples commonly have the curvilinear *vimāna* crowned by an *āmalaka-śikhara* with a *śukanāsa* projecting in the front and no other early Deccan dynasty is known to have raised

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42. For details see K.R. Srinivasan : *Cave Temples of the Pallavas*, Ch. III and IV and my *Viṣṇukuṇḍin Coins, etc.* p. 32 and Ch II.

43. The temples of Alampūr have been briefly noticed and a few illustrations and plans have been given in the *Annual Report of the Archaeological Department of the Nizam's Dominions* for 1926-27, pp. 9-13 and Pl. IIa, III and IV; detailed accounts have been given by me in an article entitled 'The Temples of Alampūr' published in the *Jonrnal of Indian History*, vol. XXXIX, pt. 3. pp. 369-391 and the descriptions were revised and included as Ch. II of my *Early Cāḷukyan Temples of Āndhradēśa*. Brown has also referred to these temples in his *Indian Architecture*, p. 85.

44. These temples have been mentioned on p. 4 of MER. for 1940-41, but no descriptions have been given The first detailed descriptions and illustrations of these temples are given in Ch. III of my *Early Cāḷukyan Temples*.

45. I have given the first known description and illustration of this temple in Ch. IV of my *Early Cāḷukyan Temples*.

46. *Arch. Early Hindu Temp.* p 27.

47. ibid. p. 28,

48. *Ind. Arch.* p. 85.

49. See my article "Early Cāḷukyan Architecture - A review" in *Journ. Ind. Hist.* vol. XLI. pt. 2, pp. 431-457.

this type of *vimāna* excepting the Early Cāḷukyas. Further, as Brown has rightly said, most of the Alampūr temples resemble the Pāpanātha temple of Paṭṭaḍakal[50] and Soundara Rajan admits that they are akin to the Pāpanātha and Gaḷagunātha[51] temples. Further evidence can also be adduced. The Tummayanēru grant of Pulakēśin II shows that the *Cāḷukya-viṣaya* containing parts of the Mahaboobnagar and Kurnool districts was included in his dominions. Other records show that other parts of these two districts were in the early Cāḷukya dominion under the names of *Peḍakal-viṣaya* and *Vaṅgūravāḍi-viṣaya*[52]. An inscription at Alampūr on the fort wall on the bank of the Tuṅgabhadrā mentions the erection of that *prākāra* in the eighteenth year of the rule of the Early Cāḷukyan king, Vijayāditya II. This shows that the temples were all raised by this date and the fort was built in order to protect them. For this reason and on the basis of their stylistic similarity to the Gaḷagunātha and Pāpanātha temples, these groups of shrines have to be assigned to the seventh and early eighth centuries A D. Soundara Rajan has made a remarkable suggestion, obviously because the Satyavōlu temples do not conform entirely to the plan of Aihole temples, that the temples of Satyavōlu were raised under Eastern Cāḷukyan[53] patronage. There are no inscriptions of the Eastern Cāḷukyas in the Kurnool district nor is there any other evidence to show that their influence extended to this area. Nor did those Cāḷukyas build monuments with curvilinear *vimāna* and *āmalaka-śikhara*. All their temples are of the southern type with *vimānas* of the storeyed type. This writer's view is therefore untenable. The temples of Alampūr, Mahānandi and Satyavōlu, briefly noticed so far, are of great significance. They are undoubtedly Early Cāḷukyan in the main as indicated by their *vimānas* and a few other common features. But they exhibit many variations in plan and other details. These temples are the result of a local variation of the main Early Cāḷukyan style and some of them, like the *Svargabrahma* and *Bālabrahma*, have added to the beauty and elegance of the style. They are a distinct contribution to the architectural experiments in early Deccan.

Then there are a few miniature stone-cut shrines at Pāpanāśam, near Alampūr which are said to be structural recollections of past architectural forms and are the result of the impact of Cāḷukyan, Gāṅga and Pallava traditions and assigned to the Cāḷukya - Rāṣṭrakūṭa period.[54] How the Pallava and Gāṅga traditions could reach here is not known.

50. *Ind. Arch.* p. 85.

51. *Hindu. Temp. Andhra.* p. 27.

52. JAR X.1, pp. 27-46, EI. XXXII, pp. 175-84.

53. *Early Temple Architecture of Karṇāṭaka*, p. 24,

54. ibid.

Neither the Early Cāḷukyas nor the Rāṣṭrakūṭas had anything to do with the Eastern Gāṅgas of Kaḷiṅga and the Gāṅgas did not extend their territory or influence into the Mahaboobnagar district at any time. Nor does the Gāṅga style of temple building as seen in the examples in Kaḷiṅga resemble the style of any of the miniatures. These miniature monolithic shrines must therefore be taken to represent other styles prevalent in the Cāḷukyan period. Some of these are apsidal or of the *gajapṛṣṭha* type, some of the *āyatāsra* type, some have stepped *vimānas* with a round *vēsara* or four faced *nāgara-śikharas* and two are *trikūṭas* or triple shrines[55]. At Satyavōlu there are sixteen miniature shrines, some with stepped *vimānas* with *nāgara-śikharas* with and without a *nāśikā* on each face and some with stepped *vimānas* crowned by *āmalaka-śikharas.*[56] Behind the Mahānandīśvara temple at Mahānandī are four miniature shrines with similar stepped *vimānas* with *nāgara-śikharas.*[57] These miniatures are of great importance as indications of styles prevalent in the sixth, seventh and eighth centuries, other than the styles to which well known structures conform. Stepped *vimānas* with four faced *nāgara-śikharas* are found in temples of a later date[58] and their origin in the Early Cāḷukyan times is indicated by these miniatures.

Mention may now be made of another valuable contribution made by Āndhradeśa to the evolution of the northern type of temple architecture. There are three typical examples in Kaḷiṅga - the Mukhaliṅgeśvara, the Bhīmeśvara and the Sōmeśvara temples of Mukhaliṅgam and the Dibbēśvara temple of Sārapalli.[59] These temples resemble the temples of the Early Cāḷukyas at Aihole and the Paraśurāmeśvara of Bubanesvar in having niches or *koṣṭhas* in the side walls of the sanctum and crowning *āmalaka-śikharas.* Their *vimānas* appear to be curvilinear but the curve exists only near the top and the sides are mostly straight. The *vimānas* do not have the *pāgas* but have courses of dressed stone. *Bhūmi-āmalas* are present. The *āmalaka-śikhara* is not round but flat like a disc. On plan two have *garbhagṛha* and *maṇṭapa* and two only the *garbhagṛha*. Thus these Kaḷiṅga temples differ in most respects from other temples with curvilinear *vimānas* crowned by *āmalaka-śikharas.* They have an individuality of their own. An inscription from Holal in

55. See my *The Temples of Alampūr* in Jour. Ind. Hist. vol. XXXIX, pt. III, pp. 378-380.

56. M. Rama Rao: *Early Cāḷ Temp.* p. 33.

57. ibid. p. 37.

58. Cf. The triple shrines of Pāṅgal and the Svayambhū Temple of Warangal. M. Rama Rao: *Select Kākatīya Temples,* pl. XIII.2 and XXXVIII.

59. The first descriptive accounts of these temples have been given by me along with suitable illustrations in my *The Temples of Kaḷiṅga,* Sec. 2, 3 & 4.

the Bellary district mentions temples as of *Nāgara*, *Drāviḍa*, *Vēsara* and *Kāḷiṅga* orders. The *Mānasāra* also mentions the *Kaḷiṅga* type while speaking of the *vimānas*. The *Kāmikāgama* also refers to the Kāḷiṅga variety[60]. This unequivocal testimony of the *Vāstu* texts and the inscription shows that Kaḷiṅga, i.e. the region between the Mahānadī and the Godāvarī, developed a peculiar style which deserved classification along with the *Nāgara*, *Vēsara* and *Drāviḍa* orders. This is a distinct contribution. The Mukhaliṅgeśvara is assigned to late eighth century, the Bhīmeśvara to late tenth century and the Someśvara to the early half of the ninth century.[61]

Āndhradeśa made valuable contributions to art and architecture during the period of the rule of the Kākatīyas of Warangal (A.D. 1000-1323) particularly during the twelfth and thirteenth centuries. That was a time when the entire Āndhradeśa, till then politically divided, was brought under the sway of a single sovereign power. There was unbroken peace and unprecedented prosperity. The liberal arts received great patronage. The wealth and grandeur of the time are reflected in the art and architecture of the period which reached the climax in medieval Deccan. Generally adopting the Later Cāḷukyan models, the Kākatīyas developed an individual style of their own. In plan the temples show two types - the *trikūṭa* or triple shrine and the single shrine. The former as at Hanumakoṇḍa, Pānagal, Pillalamarri. The triple shrines contain a big *maṇṭapa* with one entrance on one side and shrines on the other sides each with *garbhagṛha* and *antarāḷa* The single shrine has the two numbers mentioned above and a big *mukhamaṇṭapa* on the axis. The temple of Hanumakoṇḍa,[62] which is a triple shrine and the Rudreśvara temple of Pālampeṭa,[63] which is a single shrine are the best examples of the Kākatīya style and are unique. They are also the best examples in the medieval Deccan. Both have a double base - the *upapiṭha* and the *adhiṣṭhāna*.[64] The walls of the *garbhagṛha* and *antarāḷa* are profusely, but with a balance, decorated with miniature sculptures, miniature *vimānas* located at the top of pilasters and the most imposing of all, three miniature shrines built one above the other.[65] The doorways and *dvāra-śākhās* or jambs are finely carved and the architraves bear fine figures of Śiva as Naṭarāja in some cases and row of miniature *vimānas* in other cases. The verticals of the *dvāra* and the jambs con-

60. ibid. pp. 53-54.

61. *Arch. Hindu. Temp. Andhra*. pp. 29-30.

62. M. Rama Rao : *Select Kākatīya Temples*, see plan facing p. 5 and photos Pl. I, 1 and 2

63. ibid. see plan facing p. 49 and photo XVI, 1 and 2.

64. ibid. Pl. II.2, and XVI. 1.

65. Ibid. Pl. III, IV and XVII. 2

tain lions, lotus petals and creeper design. Perforated screens are also used. Both the *dvāras* and jambs are of black granite. The *maṇṭapa* pillars are a unique creation of the Kākatīya period[66] and are a distinct improvement upon the pillars of the Later Cāḷukyas and the Hoysālas. They are profusely ornamented and the rectangular parts at the base and near the top are adored with beautiful deity figures and dance sculptures[67], the like of which are not found elsewhere. There is one special feature of the Pālampēṭa temple-the *yakṣiṇi* figures These are fine figures of women some shown as *vṛkṣikās* and some in dance poses, all with supple bodies, attractive features and enticing grace.[68] These are reminicent of the women of the Sāñcī and Amarāvatī sculptures. The triple shrine at Pānagal is an example of a temple of that type with stepped *vimānas*[69]. Then there are the four *toraṇas* or gateways in Warangal[70] fort which are the only examples of that kind after the *toraṇas* of Sāñcī. Several experiments were also made in temple construction during the Kākatīya period and these were efforts at reproducing in one place several types of monuments that existed at the time besides the major temples. These experiments were made at Ghanapūr which is very near Pālampēṭa. Many of these shrines have *vimānas* of the storeyed type with the *kūṭa*, *śālā* series and contain *śukanāsas*. Their plans vary. These small shrines are thus an important addition to our knowledge of the varieties of temples that existed in medieval Deccan.

The next epoch belongs to the period of the illustrious Vijayana gara empire. There was a grand cultural efflorescence in the south corresponding to the political glory and economic prosperity of the empire. The rulers of Vijayanagara were great patrons of art and architecture and fine temples were raised during the fourteenth to seventeenth centuries. These monuments exhibit a style of their own which was subsequently further developed by the Telugu Nāyaka rulers of Mādhurā and Tañjāvūr. The best examples of Vijayanagara temples are to be found in the ruins of the metropolis itself, namely the Hazāra Rāma and Viṭhala temples, but structures of considerable importance and beauty are found elsewhere also. Many of them, entirely belonging to the Vijayanagara period like those at Tāḍipatri, Mārkāpuram, Nārāyaṇavanam, Maṅgāpurm, Tirupati, etc., are found in the Rāyalasīma part of Andhra Pradesh and have received very little attention so far. The main features of the Vijayanagara style are a variety of pillars different in shape, design and ornamentation from those of other styles; capitals

66. cf. ibid. Pl. VI. 2 and XXIV. 1.

67. ibid. Pl. XXIV, XXV, XXVI, XXVII, XXVIII and XXIX.

68. ibid Pl. XVIII - XXIII.

69. ibid. Pl. XXXVIII.

70. ibid. Pl. IX and X.

with the well formed *pōtikā* or *bōdigai*; doubly curved roll-cornic; the Devī shrine and most important of all, the *kalyāṇamaṇṭapa*. Tall and majestic *gopuras* were also raised in several places. As far as the pillars are concerned, those in the Govindarāja temple at Tirupati for example, show several varieties like the simple plain pillar, pillar decorated all over with the *kūṭa*, *sālā*, *kūṭa* series, the curved pillar, pillar with *yāḷi* bracket and pillar with one, two and three pillarets projecting from the main shaft.[71] Such pillars can also be seen at Mārkāpuram, Tāḍipatri and Sōmpalli where there are pure Vijayanagara structures. Another feature is that all these pillars contain fine sculptures. The Vijayanagara temples follow a definite plan; they have four members on the axis, namely *garbhagṛha*, *antarāla*, *mukhamaṇṭapa* and *mahāmaṇṭapa* It is the *mahāmaṇṭapa* that is the grandest and adorned with two rows of pillars of the above description on either side. As at Hampi there is a smal stone car at Tāḍipatri. The Viṣṇu temple at Tāḍipatri is also important for a number of Vaiṣṇava sculptures executed on the outer-side of the walls. The most striking cantribution of the Vijayanagara period is the separate *kalyāṇamaṇṭapa*. The *maṇṭapas* in the Mārgasakheśvara temple at Viriñjipuram, and the temple of Varadarāja at Kāñcī and the temples in Vellore fort are mentioned as examples in this connection.[72] But the richly carved black granite pavilions adorned with fine statutory that are found in the *kalyāṇamaṇṭapas* of the Govindarāja temple at Tirupati and the Cennakeśava temple at Sōmpalli are remarkable productions that can vie with any other marriage pavilion in any other *maṇṭapa* in the south. Among *gopuras*, those in the two temples of Tāḍipatri, the outermost *gopura* of the Govindarāja temple of Tirupati, and the big *gopura* on the bank of the Suvarṇamukhī at Kālahasti,[73] for example, rank among the best *gopuras* of the Vijayanagara style. Similar is the case with the so called *Śivāji-gopuram* at Śrīśailam. The high *prākāra* raised round the group of temples on the Śrīśailam hill and adorned with rows of elephants, horses, soldiers and with sculptures of Śaiva deities and representations of stories from Śaiva mythology are a special contribution of the Vijayanagara period.[74] Of unique importance are the Vīrabhadra temple of Lēpākṣi and the Cennakeśava temple of Sōmpalli both of which contain fine mural paintings on the underside of the ceiling of the *maṇṭapas* and these are the only available examples of Vijayanagara painting.

Thus Āndhradeśa has made valuable contributions to temple architecture. The temples of the Ikṣvāku period are the only monuments

71. M. Rama Rao: *Temples of Tirumala, Tirupati, etc.*, p. 57.
72. Brown: *Ind. Arch.* p. 106.
73. M. Rama Rao: *Select Āndhra Temples*, Pl. VI. 2.
74. M. Rama Rao: *The Temples of Śrīśailam.*

available in India during the third century A.D. and they seem to have inspired the temple building movement in both Karṇāṭaka and south India at a subsequent date. The rock-cut temples of Āndhra excavated in the Viṣṇukuṇḍin period must have inspired Pallava Mahendravarman's similar experiments on a large scale in the south. The early Cāḷukyan temples of Alampūr, Mahānandī and Satyavōlu are a local variation of the general style which originated at Aihole and Paṭṭaḍadakallu and added beauty, balance and grace to the general style. Generally adopting the Later Cāḷukyan style, the Kākatīyas of Warangal showed a versatile improvement and raised numerous temples in Telaṅgāṇa. The triple shrine of Hanumakoṇḍa and the Rudreśvara temple of Pālampēṭa mark the culmination of medieval Deccan architecture. Āndhra played a prominent part in the temple building movement of the Vijayanagara period and the Rāyalasīma area provides the examples of pure Vijayanagara structures.

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ĀNDHRA POLITY

Dr. K. KAMALANATHAN, M A., M. Litt., Ph.D.

Āndhras are a people of great antiquity and they played an important part in the political and cultural development of India. Their system of administration was primarily based upon Hindu conception of Dharmic view of politics and power. In ancient times Politics was treated more as an art than as a science, in other words, guidance in the practice of actual administration, rather than the construction of a complete and consistent system of political theories, was the object mainly aimed at in the study of the subject. Cāṇakya, for instance defines Politics as "the science which treats of what is right in Public Policy and what it not, and of power and weakness". The Hindu Social Philosophers were the earliest advocates of a successful planned ociety, through their psychological insight and their synthetic and moral attitude towards social problems.

Little is known about Āndhra Polity till the advent of the Mauryan age in Indian History. It adopted the Mauryan system after its absorption into the Mauryan empire during the regimes of Bindusāra and Aśoka. In other words, Kauṭilya's *Arthaśāstra* was the main basis for Āndhra Polity as much as it was for others also during that period. Āndhra Sātavāhanas, who seceded from the Maurya empire and founded an independent kingdom of their own in the south made a few changes to meet the local requirements, but continued to follow the Mauryan administrative system in all its broad essentials.

In the ancient Hindu period, the Telugu country was under the rule of monarchy like other linguistic areas in India. The king was the head of the State. According to the Hindu *Dharmaśāstras*, *Svāmī* (king), *Amātya* (minister), *Suhṛt* (friend), *Kośa* (treasury), *Rāṣṭra* (state), *Durga* (fort) and *Bala* (army) were the seven organs of the kingdom. Of these, the king occupied the supreme position.

Central Government :

During the Sātavāhana rule, the monarch was called *svāmi*, *rājā* and *rājarāja*. Ever since the Sātavāhana kings performed *Aśvamedha-yāga* (horse sacrifice), following their establishment of an independent kingdom, it became a customary precedent for every subsequent Telugu king to do it likewise as soon as he brought into being a new dynasty. Ikṣvākus, Pallavas, Sālaṅkāyanas, Viṣṇukuṇḍins and Eastern Cāḷukyas-all these rulers performed *Aśvamedha*. The Head of the state, in course of time, ceased to be known as *rājā* and began to be addressed as *mahārāja*. With the territorial expansion of the kingdom, the rulers each of whom had under him a large number of tributaries and vassals, earned such fantastic titles as *rājādhirāja* and *mahārājādhirāja-parameśvara* With the pssage of time, the *mahāmaṇḍaleśvara mahārājas* moved from kingship to emperorship.

Monarchy :

Monarchy, a hereditary institution, which sons inherited from their fathers, was the characteristic feature of many a royal dynasty in the Telugu country. The rulers of all these dynasties of the Āndhra period set a very high ideal of kingship. Devotion to *Dharma* remained as the constant ideal of the state. Zealous care for the people, promotion of public welfare and liberal patronage of learning and learned men were its other principal objectives. The king, as the head of the state, enjoyed, in theory, unlimited power but was obliged, in practice, to submit to several restrictions. His authority was limited by the moral purpose of securing justice to all and he was bound by law.

Those who demonstrated their heroism and valour in the service of the monarchs were honoured by the Mahārāja with the title of *mahāsāmanta* and also rewarded with a village for life. This was particularly evident during the eastern Cāḷukya rule. In the same way, the Brahmins were not only given *Agrahāras* but also conferred the title of *mahārāja* itself. Nobody could tie the plantain leaves to poles and pillars on auspicious occasions without the permission of the king. As the entire forest belonged to the king, he alone had the right to hunt there His permission to others to hunt in the forest was a form of a royal honour to them. Even the marriage procession with the bride and her groom riding on the horse or their getting into a palanquin required the prior permission of either the king or his minister and it was also a kind of royal honour.

In view of the obligation on the part of the king to protect the Vedic culture and *varṇāśrama-dharma*, he was supposed to have a thorough knowledge of the traditions, customs and usages of the country, the society and the community respectively. As the king in the ancient

Hindu period had necessarily to be a born *kṣatriya*, he was expected to study the *Vedas*, Political Science and other important branches of knowledge. One of the essential qualifications for the prince to ascend the throne was scholarship. That was why the kings in those days were competent to judge the relative merits of scientific discussions that took place in their court and honour the *vidvāns* appropriately. It also enabled them to patronise fine arts. Even the *non-kṣatriya śūdra* kings learnt *śāstras*, *kāvyas* and other subjects and earned reputation for their erudition and scholarship. The ancient kings were not generally, puppets in the hands of others. They were eminent and cultured intellects. Hence almost every ancient kingdom was a kingdom of culture.

All the kings were strict adherents to Vedic *Dharma*. Many of them performed not only the politically significant *Aśvamedhayāga* but also rendered *Agniṣṭoma*, *Vājapeya* and other *yajñas*. During the medieval age, *ṣoḍaśa-mahādānas* and *vratas* acquired greater importance than *yajñas*. A good number of kings became famous with their *Hemādri-kalpokta-dānas* (charities).

On account of the influence of ancient traditions, customs and *smṛtis*, the authority of the king in his day-to-day administration was practically very much circumscribed and limited. But, in case he ruled the people in despotic and tyrannical manner, nothing was mentioned in the *smṛtis* to prevent him from doing so. The number of such despots and tyrants was however, very small and negligible.

There were two types of persons who might act as huddles in the way of the king's capricious and whimsical rule – the ministers and the *sāmanta-maṇḍaleśvaras*, subordinate rulers of principalities.

Minister :

In the ancient Āndhra Polity, *Amātya*, the minister ranked next to the king in the hierarchical order. During the Sātavāhana period, those intimate with the king were known as *rājāmātyas*. *Amātya*, *mantri*, *saciva* and *pradhāni* were alternative names to the office of minister. And yet, in each kingdom there used to be several ministers at a given time. Differences existed among them in the respective functions and designations.

According to *Nīti-śāstras* and *Artha-śāstras*, the ministers were of 18 categories. *Tīrtha* was the special technical term employed with reference to them. In the *Sakala-nīti-sammata* they were mentioned in the following way :

1. *Mantrī*
2. *Purohita*
3. *Mantri-janādhyakṣa*
4. *Sainyādhināyaka*
5. *Sannidhātā*
6. *Āyodhanāyaka*
7. *Praśasta*
8. *Vyāvahārika*
9. *Samāhartā*
10. *Daṇḍapāla*
11. *Prādeṣṭā*
12. *Karmāntika*
13. *Yuvarāja*
14. *Dauvārika*
15. *Durgapāla*
16. *Antarvaṃśādhikārī*
17. *Antapālaka*
18. *Āṭavika*

All these were stated in Kauṭilya's *Artha-śāstra* too. In some *Nīti-śāstras*, although the number of *tīrthas* was accepted as 18, there was some difference in names in the case of two or three *tīrthas* According to some thinkers, these *tīrthas* were the heads of 18 departments in the central government. The inscriptions of the Eastern Cāḷukyas testified to the existence of 18 *tīrthas* during their regime. All these officers assisted the *svāmī* (the king), in the discharge of his royal functions. The chief of all the ministers was known as *pradhāni*, the premier. In the inscriptions he was referred to as *sarvādhikārī*, *mahāmātya* and *mahāpradhāni* Sometimes he was also called *sarvasainyādhipati*. Komaragiri Reḍḍi's brother-in-law Kāṭaya Vēmā Reḍḍi was both his *Pradhāni* and *Daṇḍanāyaka*. During the Tuḷuva Dynasty's rule in Vijayanagara, the premier was known as *śiraḥpradhānī* and *sarvaśiraḥpradhānī*. In the early age, the prime minister was simply called *amātya*. Persons who occupied key positions in the government had also additional titles like the king. These special titles were called *viśeṣa-mahimās*. *Śrīdvāra*, *pincha kāraka* and *ātapavarṇa* were the *viśeṣa-mahimās* of the *amātya* during the Eastern Cāḷukya period.

Yuva-rāja :

In the order of precedence, *yuvarāja* stood after the prime minister. The tradition was for the king to instal his eldest son, after the latter completed his education in every field and attained age, as *yuvarāja*. During the Eastern Cāḷukya regime, *kānti-kadamba* used to be the symbol of the prince after *yuvarāja-paṭṭābhiṣeka* In the early ages the *yuvarāja* adorned the title of *rājaśrī*. After this ceremony, the king entrusted him with some administrative powers and functions and trained him in the arts of administration. The history of the Telugu country furnishes innumerable instances of rule by both the *mahārāja* and the *yuvarāja*. During the regimes of Eastern Cāḷukyas (in later years) and Kalyāṇi Cāḷukyas, the *yuvarāja* title was conferred by the king even on non-royal youths, provided they won the admiration and appreciation of the king with their proved heroism and demonstrated excellence. Thus the *yuvarāja* position came to be one of the coveted and much sought after highest appointments in the royal court.

Except under the Western Cāḷukya rule, nowhere else did *rāṇis* or *yuvarāṇis* appear to have ruled as head of some villages or *Viṣayas*. Cārudevī, a Pallava princess (*yuvarāja's* wife) gave away a village in charity to brahmins and personally handed over the *dānapātra* to them. It was remarkable because she did it without seeking the permission of either her husband or her father-in-law.

There is evidence to show that occasionally the childless king made his younger brother the *yuvarāja*. If there were neither sons nor younger brothers, daughters themselves were enthroned by kings, as could be found in the case of Rudrama Devī of Kākatīyas. There was also an instance of the minor boy-king's guardian-mother ruling the kingdom as a regent with the assistance of her father. The history of Telugu country also shows how, in the interests of the kingdom, *mantris*, *sāmāntas* and *daṇḍanāyakas*, installed on the throne the late king's younger brother, when his son was a minor boy. But such instances were very rare. Normally, the king's son alone inherited the right to rule the kingdom from his father.

Purohit :

The Purohit's place in the council of ministers was as important as the Prime Minister's. He was supposed to offer counsels and suggestions to the king both in secular and spiritual matters, and perform *Vaiśvadeva-bali*. *Rudra-homas* and practice *Śāntika-pauṣṭika-kriyas*, as mentioned in *Nitiśāstras*.

Sainyādhipati :

The chief of the army was *Sainyādhipati*. He was called *Balādhikṛta* and *Sarvasainyādhipati*. In the Eastern Gāṅga inscriptions he was referred to as *Mahāsenāpati*. At the bottom of the military hierarchy was *Nāyaka*. The military department was called *kandacara* in the Vijayanagar empire. The *Kandacara-nāyaka* was kept in charge of the entire military equipment. It is well known that the ancient Indian army comprised the four branches of *rathas* (chariots), *gajas* (elephants), *turagas* (horses) and *padātidala* (infantry). There was reference to *ṣaḍaṅgabala* in the Vijayanagar inscription of Deva Rāya. The literature on ancient Indian Political Science also describes the Hindu army as *Ṣaḍaṅgaka*, which consisted of *mūla-bala*, *bhṛtaka-bala*, *śreṇi-bala*, *mitra-bala*, *amitra-bala* and *āṭavika-bala*. *Mūla-bala* was the standing army of the king. *Bhṛtaka-bala* was composed of soldiers recruited on a purely temporary and salary basis for the specific duration of a war. This would be disbanded as soon as the fighting was over. *Śreṇī-bala* comprised members of business and trade community. There were also those who used to join the royal service to help the king during the war period, and on the

successful completion of military operations, they obtain titles of honour and commercial facilities and concessions. *Mitra-bala* was the force offered to a king as a friendly gesture by his neighbouring allies. *Amitra-bala* came from the side of the enemy after deserting him and sought shelter at the opposite camp with purely selfish motives, which was however, incidentally helpful to the king who offered shelter to them. *Āṭavika-bala* was formed with forest men, tribals and aboriginals. Though literature recorded only *ṣaḍaṅgaka*, there were, in fact, several more categories of army. For instance, *ekkaṭlu* was a division quite apart from the standing army. The *ekkaṭlus* were skilled dual-fighters. They were specially stationed in some villages. In course of time, they settled in society as a caste with the name of *oṇṭarulu*. Another unit of the army was *selagōlu-bala*. This caste was a division of lance-users From all this it looks as though the various army divisions were called by various names on the basis of their proficiency and the weapons used by them. The headquarters of the soldiers was called *kaṭaka*. It was similar to the present-day contonment. The *mānya* (gift or *inām*) presented to the families of those who laid down their lives while fighting in a war or trying to put down bandits and robbers, was called *netturu-paṭṭu* or *netturu-guḍḍa*.

Cabinet :

Although there were a large number of ministers, all of them did not enjoy the same power and honour. On vital policy matters concerning the security and welfare of the country, the king used to consult certain important ministers only. Such ministers were, according to the Eastern Cāḷukyan inscriptions five in number. This group was called *mantri-maṇḍali* or *mantri-pariṣat*. In view of the reference to *mantri-maṇḍali* even in the Pallava inscriptions, it appears to have been existing right from the time of Pallavas themselves. The *pañca pradhānis* - the five-man cabinet - consisted of *mantri*, *purohita*, *senāpati*, *yuvarāja* and *dauvārika*.

Other Officials :

Sarvādhikṛtas supervised the administration of all departments. In the Pallava inscriptions they were referred to as *adhikṛta-sarvanaiyamikas* and *sarvādhyakṣas*.

Of all the posts in the Central Government, *sandhivigrahi* was the most important one. The person who adorns this office was called *sandhivigrahika*. He was like the modern ministers for defence and external affairs.

Justice :

To try cases and settle disputes, there was neither a separate branch of judiciary nor provision for courts of Law. Yet, arrangements were made for doing justice to the aggrieved parties. Generally, it appears, an officer of the Central Government appointed by the king was entrusted with this job He was called *daṇḍanāyaka* by some people. The judicial officers were also referred to as *dharmādhikṛta*, *dharmādhyakṣa* and *dharmādhikaraṇa* in the inscriptions of the ancient period. The places where charges and allegations were examined and disputes settled were known as *dharmāsanas*. But there is difference between them and the present courts of Law. They were not permanently established like the latter. They were temporarily set up for trying specific cases and were wound up as soon as their work on hand was over. Not only that, even all *dharmāsanas* were not alike. Depending upon the nature of each case, there used to be changes in the composition of the personnel of *dharmāsanas*. When disputes arose among the members of *āṭavika*, military and business communities and various castes and occupations, it was in strict conformity with *Dharma-śāstras* to get them settled by elders belonging to those sections and professions only. In case of failure of such efforts, on the request and appeal of both the parties brahmins who were wellversed in *Dharma-śāstras*, used to take seats in *dharmāsanas* and settle the disputes. However, there are no evidences to suggest which cases were filed with *dharmādhikṛta* and which cases were disposed of at *dharmāsanas*. Cases without evidence were settled first by *agni-divya* and *jala-divya* and later by nine *divyas*. From the British records, it is learnt that even during the first half of the nineteenth century, this practice was in vogue.

Law and Order :

It was the responsibility of *Ārakṣakas* to ensure law and order and maintain peace and security in the realm without thefts and disturbances. They were called *ārekas* and *talāris*. *Daṇḍapāśika* was the head of this department of detecting crimes, investigating into thefts and arresting the thieves, all these were the duties of the *ārekas*. The government department performing these functions was called *kāvali* during the periods of Reḍḍi kings and Vijayanagar Empire. The institution confined merely to a village or a town was called *ūri-kāvali* and the one extending to the *Nāḍu* was called *nāḍu-kāvali*. The institution covering the whole country was called *deśa-kāvali*. To save the crops from the wild beasts and the thieves, there were *veli-kāvalis*. Thus the term *kāvali* of the bygone ages was equivalent to the present day term 'police'. From the earliest times, *mutrāsis* were appointed to catch thieves and detect crimes. Besides *veli-kāvali* there was also *accu-kāvali*. Any *kāvali* who failed to arrest the thief and return the stolen articles to their owner,

must pay the amount equal to the value of those articles. Those maintaining accounts in every branch were called *karaṇams*. They were like the present-day secretaries of the departments. They were also similar to the *lekhakas* or *lipikaras* of the Sātavāhana times. The duty was to take down royal orders direct from the king and issue the *śrī-mukhas* to the various subordinate officers and *sāmanta-maṇḍalikas*. They were called *vrāyasas* during the Vijayanagar period. Such *vrāyasas* were also found at the provincial and district levels too. The *karaṇams* of the Vijayanagar period got the name of *sampratis*. He who dealt with the *kandacara* accounts was known as *kandacara-karaṇam*.

Compared to the number of departments in the Central Government of the ancient period, there was an enormous increase in their number during the medieval period. These departments were called *niyogas*. The *Kākatīya* inscriptions referred to 72 of them. The figure was called *bāhattara*. The officer supervising all these departments had the designation of *bāhattara-niyogādhipati*. The Revenue department was the most important of all the departments. During the Vijayanagar period it was known as *atthavana*. The place for the transaction of the business of this department was familiar as *atthavanatantra*.

Fort :

Nīti-śāstras mention forts generally four. Ancient inscriptions reveal the existence of *sthala-durgas*, *jala-durgas*, *giri-durgas* and *vana-durgas*. The founder of the Eastern Cāḷukya dynasty, Viṣṇuvardhana I claimed to have earned the title of *viṣama-siddhi* after succeeding in achieving proficiency in creating the four difficult types of forts. Warangal was *sthala-durga*. It was fortified by *parikhā* and *prākāras*. Kolanupuramu of the Eastern Cāḷukyas and Dīvidurgamu of the medieval period were illustrative of *jala-durgas*. As they were situated in the midst of widespread water, they were difficult for the enemy to capture. Koṇḍavīḍu, Udayagiri, Penugoṇḍa, Bhuvanagiri, Dēvarakoṇḍa, Gōl-koṇḍa, etc., of the Medieval period were strong *giri-durgas*. *Vana-durga* was built in the midst of a forest. Bobbili fort of the Modern age is a good example of this category. In ancient times, mountains and forests were the natural means of defence. That was why the Vijayanagar Emperor Kṛṣṇadevarāya said in has *Āmuktamālyada* that the forests around the country should be allowed to grow and those within the country should be destroyed.

The *Sakalanītisammatamu*, a Telugu anthology of verse on the principles of government, culled from works on polity written by different authors, enables us to know only the theory and principles of polity. The construction, equipment, defence and importance of the fort, the qualifications of persons to be appointed as ministers, commanders,

doctors, secretaries, accountants, and other servants of the state and their duties, the principles to be observed regarding income, expenditure and taxation, qualities which are unworthy of a king. principles regarding accountancy, embassy, war and peace, espionage and the like are the topics that are dealt with in this work.

The principles of the Hindu polity were more or less the same and did not undergo any change from the early centuries up to the medieval period.

Such principles of government are also enumerated casually in a number of verses in another Telugu *kāvya* named *Rukmāṅgadacaritramu* by *Prauḍhakavi* Mallana. This work was produced in the period under review, and deals with the story of king Rukmāṅgada. The poet takes this opportunity to air his views on polity by making Rukmāṅgada instruct his son on the 'art of government'. The works *Sakalanītisammatamu* and *Rukmāṅgadacaritramu* give us a general idea of the art of government in theory during the period

Council of Ministers :

The form of government in vogue during the Reḍḍi period also was monarchy. The king was the supreme head of the state. Strictly speaking he was only the supreme executive officer. His authority was limited in the sense that he had to carry on the administration of the country in accordance with the rules laid down in the *Dharma-śāstras* or *Smṛtis*, without swerving from even a little. He had to hold consultations with a council of ministers, twelve in number according to Manu, sixteen according to Bṛhaspati and twenty according to Śukra, or atleast as many as he chooses within the prescribed number on all important matters relating to the states. The necessity and importance for asking to consult with his ministers is much stressed by the authors of works on Hindu Polity. The council of ministers appears to have consisted of the *purohita, pradhāni, senāpati* and others. They tendered their advice to king on all important matters relating to the state. The king was not, however, bound by their decision. The king's decision was final on all matters. The subjects fared ill or well in accordance with the nature and enlightenment of the king. In practice, the king, in spite of the check exercised by the ministers, was generally an autocrat, and often times a despot also. His word was law. Tradition records that the rule of Kumāragiri and Rāca Vēma was oppressive and tyrannical. Both lost their thrones on account of their oppressive rule. King Rāca Vēma was the most unpopular and tyrannical of all the kings of the Reḍḍi dynasty. He levied even *puriṭi pannu*, a tax on every case of delivery and collected it, if tradition is to be relied upon, with an iron hand.

It has to be noted, however, that the power and influence of the ministers and nobles in the period under review, were greater than in the previous periods. In the interests of the kingdom they could even stop the succession of a prince to the throne if he was a minor. This is best illustrated in the succession of Kumāragiri after the death of his father, king Anavōta. He appears to have been a young boy. From a consideration of the political plight to which the kingdom of Koṇḍavīḍu was reduced by the time of Anavōta's death, the ministers and nobles of the country did not view with favour the succession to the throne of Kumāragiri Reḍḍi. They elected Anavōta's brother Anavēma, in his stead and crowned him king.

Yuvarāja :

Next to the king *yuvarāja* or the heir apparent was as important as the Prime Minister. Texts on polity state that minister and *yuvarāja* are the two arms of the king. Anavōtā Reḍḍi, son of Prōlaya Vēmā Reḍḍi, was the *yuvarāja* during the reign of his father, and associated himself with his father in the government of the kingdom, Errāpragaḍa, the court-poet of Prōlaya Vēma, says that prince Anavōta was the commander-in-chief of the Reḍḍi army. In the early years of the re-establishment of Hindu independence in the coastal region, during which the foundations for a new kingdom of the Reḍḍis were laid, each of the brothers of Prōlaya Vēma was a commander, and the whole army was under the king's direct supervision and control.

Administrative Divisions :

For properly carrying on the administration of country the kingdom was divided into a number of administrative divisions called *bhūmis*, *sīmas*, *nāḍus*, *sthalas* and *grāmas*. The formation of the *sīmas* appears to have been innovation of the Reḍḍis, since there is no mention of *sīma* in the Kākatīya records. The political condition of the country probably necessitated the formation of the division of *sīma* which gradually became popular in the progress of time. The officers of the state who controlled the provincial and local administration may be classified into three groups, namely (1) feudal chiefs (2) tributaries (3) other officers. Feudal chiefs were governors appointed over a territory of limited extent on a military tenure while others were those who administered some villages in condition of paying a stipulated annual tribute *(kappam)* to the king.

TRADE AND COMMERCE

Dr. (Mrs.) V. YASODA DEVI, M.A., D.Litt.

I. Introduction :

Āndhradeśa and the Āndhras had a profound role in moulding Indian culture through the ages. Āndhras' contribution in the making of Greater India is nothing short of a marvel The peaceful movement of penetration of the adventurous Āndhras from Āndhra ports into Insulindia (with Philippines and Indo-China) or 'India beyond the Ganges' (with Malay Peninsula and Burma) resulting in the Hinduisation and visualisation of Greater Āndhra is memorable. The trade and commerce and maritime activities of the Āndhras started as early as the seventh century B C. and continued up to the beginning of the nineteenth century. They enjoyed their heyday under the Āndhra Sātavāhanas, the Kākatīyas, the Reḍḍis, the Rāyas and the Kutbshāhis through normal conditions prevailed under the Ikṣvākus, the Sālaṅkāyanas and the Vēṅgi Cāḷukyas.

II. Ports :

The extensive coast line from Kaliṅgapaṭṇam in the north to Pulicat in the south with numerous ports and harbours was most suitable for the maritime activities of the Āndhras. The ports served as the emporia of trade with the Eastern countries. There are thirty-four rivers including the Godāvarī, popular as Dakṣiṇa-gaṅgā, and the lengthiest in Dakṣiṇāpatha, the Kṛṣṇā or Kṛṣṇaveṇī which may be styled as Dakṣiṇa-yamunā and the Pennar. These rivers were navigable upto their mouths for considerable distances. The people had their own ships and developed a culture (pre-Hindu) near the sea on the banks of the great rivers – Mekong, Menam, Irawadi and Salwin, and in the low plains of Java and in the basins of the coastal rivers of Annam, of Malay Peninsula and of Sumatra also.

III. Āndhradeśa and Farther India (7th century B.C. *to 3rd century* B.C.*)* :

The movement of expansion and colonisation of Indian culture is a continuation beyond the seas of the process by which Deccan and south India were Aryanised and Hinduised by the inflow of northern influences. This is clear from the Agastya legends in Indo-China and Indonesia. Of the entire south, including the west coast and the east coast from Tāmralipti to Kāvēripaṭṭiṇam, which participated in colonisation, 'the primacy in this expansionist movement belongs to the Āndhra country, to its great centres of Buddhism and its trade marts on east coast'.

The beginnings of Āndhras' maritime activities may be traced to the seventh century B.C. on the basis of a few references to maritime traders bringing typical Indian products to China, found in Chinese historical sources. Possibly about this time, the Āndhra merchants sailed to Burma, nearest to Āndhradeśa and easily approached by sea. The name Talaing, often applied to the Mon people is said to be a memento of Teliṅgāṇa, the original home of some late arrivals, if not all of them. This view, not universally accepted, gains strength from the tradition which credits the Teligas (Āndhras) with the foundation of Thaton in 543 B.C. The trade contracts of the Āndhras with the western and the eastern countries continued, and a fuller and accurate account of their maritime trade is known from foreign sources corroborated by inscriptions since the fourth century B.C.

The causes of the active trade were the prosperity of the Hellenistic world (330 B.C. - 160 B.C.), the wealth of the Roman Empire, peace and progress in the Deccan, Alexander's dispersal of the wealth of the Persian monarchy, the rise of Alexandria and the contact with India through Nile-Red-Sea canal (190 B.C.). The preference of the Romans for sea route and discovery of monsoons by Hippalus (A D. 45) resulting in shortening the voyage, increased the trade enormously and the Roman Empire became drained of its gold.

IV. The Āndhra-sātavāhana Age :

The Sātavāhanas had the entire Dakṣiṇāpatha from sea to sea under them and ruled for nearly five centuries (221 B.C. - A.D. 218). They are the earliest line of Indian kings definitely known to have developed a sea power and promoted maritime trade and overseas colonisation. They bore the title *trisamudrādhipati*. In Āndhradeśa under them trade and industry had great stimulus, burst the bounds of town and village, and the maritime and colonial activities of the people reached their climax. The Āndhra navigators crossed the seas and established commercial and colonial and cultural contacts with the Eastern countries. 'The spirit of the Sātavāhana period was dynamic and not static.'

In this epoch of great industrial and commercial activity, city life developed amazingly. Old towns expanded and new towns sprung up. Numerous industries flourished in the country; e.g. flourists, oil-pressers, workers of hydraulic machinery, braziers, polishers, iron workers, masons, leather workers, carpenters, goldsmiths, etc. Workers in these industries organised themselves into gilds and functioned on a corporate basis. Merchants were known as *vaṇijas* and gilds as *nigamas*. Each gild had an alderman (*seṭhi*) and office in town hall (*nigama-sabha*). The gilds by accepting donations and paying interest on them functioned as banks. There were inland famous market towns; e.g. Dhānyakaṭaka, Vijayapurī, etc., which helped the exchange of goods. Some merchants known as *sārthavāhas* moved about place to place with their wares.

The centres of trade on the east coast, namely Dhānyakaṭaka, Kevurūra and Vijayapurī were carrying trade with the countries from China in the east to Rome in the west For this there were two main routes, the one starting from the mouths of the Kṛṣṇā near Masulipatam and the other from Vinukoṇḍa; the two routes met at the bank of the Mū ī (near Hyderabad) and the joint route passed through Kalyan, Tagara and Paithan to Nasik. From there through the narrow ways, it passes through the mountains to Bhārukaccha (Broach). From Bhārukaccha, goods were transported in ships to the western countries. Five main pathways met at Vēṅgi. They were (1) the pathway from Vēṅgi to Kaḷiṅga and (a) a branch of it from Kōrukoṇḍa to Ādurru near the mouths of the Godāvarī and (b) another branch to the north from Eṟrampālem to southern Kosala, (2) the southern route to the Tamil country, (3) the route through Teliṅgāṇa to Karṇāṭaka, (4) another route to Maharashtra, and (5) the route from Guṇṭupalle to southern Kosala. From Madhyadeśa between the Kṛṣṇā and Godāvarī, muslins were exported by the land routes to ports in the western Deccan and thence to Egypt and Rome. Vinukoṇḍa area was celebrated for metal industries and Palnāḍ for diamond mining. Many articles from the eastern countries were imported to Masulipatam.

As for foreign maritime trade, the merchant was the most influential agent for the propagation of Hinduism in the eastern countries (the other agents were the adventurer, the priest and the exile). Wherever the merchants found a suitable market for their wares or articles which they wanted to bring over to India, in these places they spent considerable time, established lodges and factories, married women of the land, raised progeny and thereby had spread Hindu ideas and institutions among the indigenous population.

The maritime activities of the Āndhras under the Sātavāhanas are found preserved in the Greek notices which give clear traces of the important role of Āndhradeśa in the movement. In the beginning of the second century B.C. in a passage of Pan Kou, a very early Chinese writer, there is evidence of an active intercourse between China and the states of Insulindia and southern India, in the Han period Among the classical writers, the author of the *Periplus of the Erythean Sea* (A.D. 60 - 70) mentions the region of Masalia stretching a great way along the coast before the inland country and that a great quantity of muslins was made here. Schoff, one of the ablest of the commentators of the *Periplus* identified this with Maisolia of Ptolemy and described it as 'no doubt the greatest market of the Āndhra kingdom'. The *Periplus* recorded that large ships called colondia sailed to Chryse from ports on the east coast of south India. Half a century later, Ptolemy, the Alexandrian geographer (c. 130 A.D.) in his *Guide to Geography* mentions the river Maisolia, identical with the Kṛṣṇā, though some scholars identified it with the Godāvarī; and in particular Koṇṭakōssyla, a mart, Koḍḍūra, Allosygne, also a mart and north of it apheterion, the starting point or the point of departure for ships bound for Chryse, the land of gold in the east. Of these, Koṇṭa ōssyla is Ghaṇṭasāla, Koḍḍūra is Gūḍūru near Masulipatam or Kōḍūru, a sea port on one of the mouths of the Kṛṣṇā (in Avanigadda Taluk) and close to Ghaṇṭasāla. Allosygne is believed to be Kōraṅgi or Koringa, a port situated a little beyond the point Godāvarī. As for apheterion, Yule points out that this apheterion was not a harbour as Lassen supposed, from which voyages to Chryse were made but a point of departure from which vessels bound thither struck off from the coast of India, while those bound for the marts of the Ganges renewed their coasting. This course of navigation cotinued to be followed till modern times. This point apheterion was not far off from the mouths of the Godāvarī. Cinagañjām near sea shore, Kollitippa, a few miles to the north of Cinagañjām, Mōṭupalli, three miles north-east of Cinagañjām were important ports. Through Mōṭupalli flowed a part of the trade of the Maisolia region between the two great navigable rivers. Boats could sail up the various branches of the Godāvarī and serve many ports.

The coins of Vāsiṣṭhīputra Pulamāvi II (A D 102-130) and Śrīyajña (A.D. 174-203) with 'ship with double mast' prove not merely the extension of the Sātavāhana power into the south, but also the attention paid by the rulers to naval power, maritime trade and overseas colonisation. The period from Pulamāvi II to Śrīyajña is one of commercial intercourse with the Far East in articles of luxury; e.g. spices, fragrant woods, sandal, aloes, camphor, benzoin and gold. The plentiful issue of currency of denominations — 1/16, 1/4, 3/8, 1/2, 3/4, 7/8 of a *Kārṣāpaṇa*, $1\frac{1}{8}$, $1\frac{1}{8}$ *Kārṣāpaṇa* in copper and lead was due to great commercial prosperity.

V. Post-Sātavāhana and Cāḷukya Ages :

Under the Ikṣvākus, the successors of the Sātavāhanas in Āndhradeśa, the Nāgārjunakoṇḍa valley attained international celebrity for commerce and Buddhism. Ships and boats used to sail up the river Kṛṣṇā upto Nāgārjunakoṇḍa. The Pallavas, hailing from Palnāḍ. supplanted the Ikṣvākus, followed several practices of the Sātavāhanas, e.g. salt monopoly, supply of bull for travellers, duty on cattle breeders, brokerage fee, licence fee, etc. Their coins with two masted ship attest the Pallava maritime activities and explain the adoption of the ship of the Āndhra coins. The Sālaṅkāyanas continued the maritime activities atteseted by references to them and their capital Vēṅgi in the countries of the Far East. Subsequent to the Viṣṇukuṇḍins the success of the Sālaṅkāyanas, the Eastern Cāḷukyas for four and a half centuries (A.D. 625-1076) controlled the destinies of Āndhradeśa. During their regime, Penugoṇḍa (West Godavari District) developed into a principal seat of the *Vaiśya* community. exclusively devoted to trade. The *Vaiśyapurāṇa* mentions with Penugoṇḍa, eighteen towns. The community in each of them constituted themselves into a gild (*nakaram*), and the members were called *nakarams* or *seṭṭipaṭṭaṇa-svāmis*. They used to meet in the *mukhamaṇṭapa* of the local Nagareśvara Temple, for transaction of business of common commercial, communal import. The eighteen *Nakarams* were incorporated into a federation with headquarters at Penugoṇḍa.

The coins of Cāḷukya Śaktivarman I (A.D. 994-1011) also called Cāḷukyacandra and Rājarājanarendra (A.D. 1022-1061) are discovered in Lower Burma and Siam. The Āndhra influence is clear in script in Malay Peninsula, in art in Siam where the early period of Hindu colonisation is known as the Amarāvati period, in the foundation of the Kauṇḍinya Somavaṃśa dynasty, the first dynasty in Fu-nan, in the names of the provinces, e.g. Amarāvati, Vijaya, Kauthara and Paṇḍaraṅga in Campa, in the reference to Śrīśailam in a record of the tenth century in Kāmbhoja, in the script, art and religion in Java (originally known as Kaliṅga) and in the tribe Telang in Sumatra. Thus the Āndhras played a glorious part in the spread of Indian culture in the countries of the Far East. They carried with them their script, their art, their religions and literature, assimilated local cultures with their own and 'created a Greater Āndhra pulsating with new life and pursuing a new and brilliant career.'

VI. The Cāḷukya Cōḷa and Kākatīya Ages:

After the tenth century or so, there was a marked decline in the overseas trade of south India along with the sea going habit of the people. The Kākatīyas (A.D. 1000-1323) took efforts to revive and improve it. They brought the entire Āndhradeśa under their rule, and

gave peace and material advancement to the Āndhras. The period witnessed a steady increase in the volume of internal trade and foreign commerce.

After the fall of the Velanāṇḍu Cōḍas, the east coast was in an unsettled condition. The local rulers began to plunder the ships bound for Mōṭupalli, an important port and commercial emporium. Naturally merchants gradually gave up visiting Mōṭupalli and consequently, it soon fell into disuse. Gaṇapatideva (A.D. 1198-1261) the most celebrated of the Kākatīya rulers. after his conquest of Kammanāḍu, occupied Velanāḍu and Divisīma (A.D. 1203) which possess the fertile tracts of the Kṛṣṇā delta, the rich mines of Palnāḍ valuable diamond beds of Kollūr and extensive sea coast with harbours like Mōṭupalli and Kottapaṭnam. Divisīma at the mouths of the Kṛṣṇā has Talagaḍadīvi, Haṃsaladīvi, Mōpidīvi, Nāgāyalaṅka, Avanigaḍḍa, etc., and enjoyed opulence under the Ayya family under the aegis of the Velanāṇḍu Cōḍas. Nārayya under Velanāṇḍu Cōḍas, was its ruler Later, Jāyapa, the grandson of Nārayya is said to have built one hundred and one temples and one hundred and one tanks in the area from Talagaḍadīvi to Warangal. To the Gaṇapēśvara temple at Divi, Jāyana granted the right to collect tax at the rate of one *paṇam* for a boat. This is an indication of vigorous maritime trade in the period.

After the conquest, Gaṇapati, reinstated general Jāya as the lord of Divisīma (A.D. 1213) with headquarters at Divi, and entrusted Siddhayadeva, a Telugu-pallava, with the governorship of Mōṭupalli. He commissioned Siddhana to restore the popularity of the port. Subsequently, Gaṇapatideva proclaimed the unique trade charter *abhaya-śāsana* (A.D. 1244) guaranteeing security to all ships calling at Mōṭupalli thereafter. It pre-supposes prevalence of unfavourable conditions on the east coast for foreign traders and assures safety to traders from all continents, islands, foreign countries, cities, and promises that unlike in the port when the kings used to take all cargo – gold, elephants, horses and gems - when the ship was attacked or wrecked and thrown on the shore, to give back every thing except the fixed duty on articles which were listed. Unjust taxes on articles of merchandise were withdrawn and fixed duties on imports and exports in accordance with previous custom were collected. Siddhayadeva was instructed to carry out the provisions of the charter. Mōṭupalli was the *Caitrāvura* (i.e. summer resort) of the Kākatīya records and *Deśvuyukkoṇḍa-paṭṭaṇa* (a great emporium) of the age. Marcopolo who visited Mōṭupalli (about A.D. 1292-93) on his return journey to Venice which he left in A.D. 1271, thirty years after the death of Gaṇapatideva designated the Kākatīya kingdom as the Kingdom of Mutfili which attests to the continuity of importance and prosperity of Mōṭupalli. This Venetian traveller mentioned precious stones and fine cotton goods as

the chief articles of export from Mōṭupalli. He said, "In this Kingdom also are made the best and most delicate buckrams and those of the highest price; in smooth, they look like tissue of spider's web. There is no king or queen in the world but might be glad to wear them." Marcopolo's account of industrial and material conditions in Āndhradeśa in the thirteenth century and the fabulous figures of the Muslim historians regarding the plunder of the Muslim invaders attest the affluence Āndhradeśa enjoyed under the Kākatīyas.

VII. The Reḍḍi and the Vijayanagar Ages :

Under the Reḍḍis (A.D. 1325–1445), the political successors of the Kākatīyas, Āndhradeśa enjoyed a period of renaissance and efflorescence. The Muslim invasions and the fall of Warangal dealt a death blow to internal as well as maritime trade of the Āndhras. Prōlaya Vēmā Reḍḍi (A D. 1325–1356) restored peace and order in the country and took to increasing the economic prosperity of the people by the revival of sound trade conditions inside and outside the kingdom.

Within the country mountain passes served as the main routes between the coastal and upland regions. Due to difficulties of communication because of mountain streams, lack of good roads and bridges across rivers, dry season was the busiest for trade. Some of the important routes were, (1) the route from Kāñci to Ayodhyā through Nellore and Warangal, and (2) from Vijayanagar to Udayagiri passing through Candragiri. Generally trade routes and pilgrim routes were same, e.g. to Śrīśailam, Ahōbalam and Tripurāntakam, etc. Transport was by pack animals and carts and water transport was by small country crafts or boats (circular basket boats) described by Paes as carrying fifteen to twenty persons and even oxen could cross through them.

Traders carried their wares in large bags or sacks (*perikas)* which open in the middle and so they were called *Perikeseṭlu* (bag men or sack traders). Religious festivals like Spring festival were a great stimulus to trade, for, on such occasions wholesale and retail business could be transacted. Several gilds existed in this period, e.g. *Teliki veyyi Vīrabalañiyas* (i.e. *Ubhayanānādeśis)*, *Ayyāvaḷi cālumūlas* (i.e. *svāmis* of Ayyāvaḷipura, i.e. Aihole), *Nakaramu* (i.e. Penugoṇḍanagara), and craft gilds like *Pañcānanamvāru.*

Among industries were jewellery, copper, bronze, brass, tin, wood work, ivory work, diamond mining (e.g. Kollūr). Textile industry was in a flourishing condition. Vinukoṇḍi and Palnāḍ were cotton producing areas. Cotton spinning and weaving was perfect. Fine cotton fabrics were a marvel and excited the admiration of foreign

travellers. Some varieties of cloth were called after the places of their production, e.g. *Sūravarams* and *Kāmavarams*, i.e. clothes produced in these villages, famous in the coastal area. Dyeing was an allied industry. Poets Maḍiki Siṅgana, Jakkana and Śrīnātha refer to coloured and white muslins. Clothes with gold borders, borders with designs, and silks of many varieties were known.

As for maritime trade, on the fall of the Kākatīyas, at Mōṭupalli the officials used oppressive taxation and confiscation of the salvage of the wrecked ships. Then general Mallā Reḍḍi, the brother of Prōlaya Vēma wrested Mōṭupalli from a confederacy of local rulers (*pratīpadharaṇīpālāvaḷi*) and cleared the sea of piracy. Thus he befriended the ocean, the supplier of good articles from Saptadvīpas, according to Errana. Malla secured articles from Saptadvīpas from the ocean through Mōṭupalli, precious stones from all islands and gems, horses, elephants from the merchants coming to trade there. He presented all these riches to Prōlaya Vēma who bore the title, lord of *ratnākara* (i.e. ocean). This speaks of the Reḍḍi suzerainty over the Eastern ocean.

King Anapōta (A. D. 1353-1364) son and successor of Prōlaya Vēma issued a trade charter (a *maryāda-śāsana* and *dharma-śāsana*) in A D. 1358 at Mōṭupalli in three languages — Telugu, Sanskrit and Tamil for the convenience of traders. It was proclaimed by minister Sōmayamantri. It grants concessions to merchants coming to trade and settle at Mōṭupalli and tradesmen from other parts and islands coming on business. It fixed duties on articles of export and import. To those who left Mōṭupalli but willing to return now, the charter offered to give garden land which they enjoyed before; it promised liberty to traders to sell their goods brought from other shores to any one they desired and to carry goods and leave for other places of business. The charter abolished (1) *aputrikādaṇḍamu*, (2) *kaḍḍāyamu* (forced impost) on foreign merchants (trading in his dominion) and abolished the duty on gold, silver and a third of import duty on sandal. No cloth was to be detained in the ware house and tolls on other articles will not be different from what they were before. The rates of duties on goods from the south, from the north and on exports to foreign land, and on imports indicate the difficulties and disabilities which foreign merchants to Mōṭupalli had to face previously. The Tamil version having more details proves that many foreign merchants were from the south. The provisions in the charter, the schedule of duties on exports and imports to regulate over flowing exports and high import duties show that the state (in the fourteenth century) was aware of the chief principles of foreign trade, namely of high tariff walls to protect national industries and low duty on exports to get a favourable balance of trade.

Besides Mōṭupalli, some other ports (*karapaṭṇas*) in the Reḍḍi period were (1) Kottapaṭṭaṇam and (2) Kṛṣṇapaṭṇam both in Nellore District. Kottampaṭṇam, near Nellore was celebrated as Gaṇḍagōpālapaṭṇam and Kollitturai in earlier inscriptions, attracted indigenous and foreign merchants and had prosperous trade under the Telugu Cōḍas of Nellore, (3) Ghaṇṭasāla and (4) Nizāmpaṭṇam (both in Krishna District). Nizāmpaṭṇam was mentioned by that name by Ferishta. (5) Vāḍarēvu, seven miles from Bāpaṭla was a centre of foreign trade. A Reḍḍi charter at Vāḍarēvu, mentions corn or grain and *Cirivēru* (i.e. the root for dyeing red). (6) Rambha and (7) Bāruva were in Gañjām District.

King Anavēma (A.D. 1364-1386), brother and successor of Anapōta had the title *pūrvasamudrādhīśvara* implying his control over the Eastern ocean and *vasantarāya*. For the annual spring festivals in his reign articles were imported from foreign and distant lands, by the *Vaiśya* family of Avaci which was devoted to maritime trade since the time of prōlaya Vēmā Reḍḍi. In the reign of Kumāragiri (A.D. 1386-1402) who assumed the title *karpūravasantarāya*, Avaci Tippayaseṭṭi and his brothers and sons were conducting the annual spring festival (*Vasantotsava*) gradually gained political significance like the *Mahānavami* festival in Vijayanagar. Śrīnātha, the Reḍḍi court poet, in the *Haravilāsa* dedicated to Avaci Tippayaseṭṭi, and *Kāśikhaṇḍa* mentions the various countries and islands from which the Avaci[1] family was importing articles for the festival and for supplying to some of the contemporary kings in India. So some valuable information about the maritime activities of the Āndhras in the Reḍḍi period is available.

Of the countries and islands mentioned by Śrīnātha, figure (1) *Cīni*, the ancient name for China from which silk cloths were imported. As the commercial intercourse between south India and China goes back to the second century B.C., it continued till the Reḍḍi period

1. The earliest member of the family Avaci Pāvāṇi Seṭṭi belonged to Nellore. His son Avaci Dēvaya was favoured by Prōlayavēma. Dēvaya had three sons - Tripurāri alias Avaci Tippaya, Tirumala and Cāmi Seṭṭi. Tippaya was in charge of the store house of perfumery of Kumāragiri at Koṇḍavīḍu during the festival and had three sons - Mācana, Viśvanātha and Cinamalla. Avaci Tippaya supplied gems from Ceylon to the lords of Pāṇḍuva, Rāḍha and Delhi, who bore them in their crowns. He was praised by the lords of the islands (in the eastern ocean) with whom he had contacts and gave in charity the profits of his trade. He supplied musk, saffron, camphor, civet, rose water, black *agaru*, perfumes, gold articles, pearls, etc., from cities in China, Ceylon, Tavāyi, Hurumañji, Jalanōngi, etc., isles. Tirumala, brother of Tippaya managed the festival and was praised by Harihara, Firozh Shah and the Gajapati. Avaci Tippaya befriended the Pāṇḍyan king and brought the articles by means of ships (e g. *kappali, jōgu*) and boats (*yānapātra*). He was duly honoured by Kumāragiri with regal ensigns.

when Cāmi Seṭṭi imported *cīnāmbaraśrēṇi* (i.e. great number of China cloths) from Cīni. From days of yore, China had been famous for silk cloth called *cīnāmbara* by the Indians. (2) *Siṃhaḷa* (i.e. Ceylon) : From here elephants and gems *(sindhūrambulu* and *ratnāṅkurambulu)* were imported. (3) *Laṅka*: Possibly this is different from Siṃhaḷa, and is identical with Loṅgkia or Lang-Ya-hsin on the Ist hmus of Kra. Tippaya Seṭṭi claims long acquaintance with the land of Laṅka and Siṃhaḷa-dvīpa and satisfied all kings with commodities brought from Laṅka. (4) *Pañjāra*: From here, camphor trees were imported. This place is identical with the town of Pansor or Fausur (by medieval Arab and Western writers) or Barus later travellers) in the island of Sumatra, where the principal product is camphor or with Banjor Massin in Borneo which also produces camphor. (5) *Jalanōṅgi*: From here sprouts of gold[2] *(baṅgāru molakalu)* were imported It is possibly Jih-lo-ting, a district in the south-east end of Malay Peninsula, famous for manufacture of gold and silver articles.[2] (6) *Hurumañji*: From here horses were imported. The place, originally Hurmuz, situated on the Persian mainland, but about A D. 1300 it was abandoned and newly found on the isle of Jerun or Jeraun in its vicinity. Barbosa refers to its supply of horses to Narasiṅgarāya of Vijayanagar. (7) *Gōva*: Liquid civet[3] *(saṅkumadadravam)* was brought from this place. (8) *Yāmpa* (Yāpa) : This supplied best pearls *Kaṭṭāṇimutyālu*) which Cāmi Seṭṭi imported to Āndhradeśa. Yāmpa is Yā'pāṇi (i e. Jaffna), a province in northern Ceylon. (9) *Bhōṭa* : It supplied musk to the Reḍḍi kingdom. Bhōṭa is ancient name for Bhotan (i.e. Bhutan) famous for musk. (10) *Taruṇāsiri - Tavāyi*, *Gōva* and *Ramaṇa* are collectively mentioned as supplying the articles - sandal *(candana)*, aloe wood *(aguru)*, camphor *(karpūra)*, rose water *(himāmbu)*, musk, pollen of saffron (*kuṃkumaraja*) also mentioned collectively. Taruṇāsiri supplied sandal wood. Whereas the best sandal wood came from Takang and Tiwu (Timor), both dependencies of Sinfot'si (Pelambang) the capital of a province in Malay Peninsula. This is strengthened by Linschoten. (11) *Tavāyi* is modern Tavoy, a city on the river Tavoy falling into the Gulf of Martaban. Barros says that it was one of the ports in Malay Peninsula. Manufacture of camphor was a principal industry of the people of Tavoy. (12) Ramaṇa is probably Ramaṇṇadeśa which was part of Suvarṇabhūmi (i.e. Burma) - corresponding to Pegu and Arakan. As Barbosa mentions that Moorish merchants

2. Golden sprouts may mean the best kind of gold or alluvial gold on river banks or more appropriately corrupt Telugu for *Molucca* gold, that is, the top variety of the three varieties of gold dust produced in Borneo.

3. Goa, the biggest port in the middle ages received commodities from western Asia, Europe and Africa and supplied them to Indian markets. The civet it supplied to Āndhradeśa was brought there by the Arabs which is supported by comparing the Telugu word *zavādi (Zabādi* = civet) with the Arab word *alzubad*.

visited Pegu for purchasing musk, possibly from this place and Goa musk was supplied to Āndhradeśa. (13) *Jōṇaṅgi*: It supplied rubies. This place may correspond to upper Burma and the Shan states (ancient Yōnakadeśa) or a small isle on the Malabar coast.

As for the places from which rose water was imported, rose water is *attar* of roses from the province of Furs in Arabia exported to Ormuz, from there to Goa and from Goa it was brought to Āndhradeśa. Saffron is characteristic product of Kashmir. It was grown in some countries of Eastern Asia and Western Asia and brought to Ormuz for exchange. It was exported to Goa from there or from one of the ports in north-western India. Aloe wood *(agaru)* is an important product of the island of Sumatra. These articles were imported to Taruṇāśiri, Tavāyi, Goa and Ramanna and other places from which the members of the Avaci family brought them to Āndhradeśa.

The imports into Vijayanagar Empire were gold, silver, elephants and horses; raw materials like spices from Sumatra, Moluccus and Ceylon; perfumes from Molacca, Borneo, China, Jedda, and Aden; silk from China; velvet from Mecca; luxuries like precious and semi-precious stones from Pegu, Ceylon and Ormuz and also pearls, quick silver and saffron. The exports were food stuffs like rice, sugar, wheat and millets to Aden and Ormuz; spices and drugs to Persia and Yemen, metals like iron to Ormuz, finished goods like cotton cloth and porcelain ware to Ormuz, printed textiles to Malacca, Pegu and Sumatra and Calicos to Bantam. Among the important ports were Chaul, Dabhol, Goa, Honover, Bhatkal, Mangalore and Nīleśvar on the west coast and Nagapattinam, Tranquebar, Sadras, Santhome, Pulicat and Mōṭupalli on the east coast. In A.D. 1390, a trade charter at Mōṭupalli on the model of Gaṇapati and Anapōta was issued by Dēvarāya I. The chief traders in imports and exports were the Arabs, the Portuguese, the Dutch, the Danes and the English.

VIII. The Kutbshāhis, the Asaf Jhahis and the British :

Āndhradeśa was under the Muslim rule of (a) the Kutbshāhis of Gōlkoṇḍa (A.D. 1518-1687) and (b) the Asaf Jhahis of Hyderabad (A.D. 1724-1800). Since then till 1857 it was under the English East India Company when it came under the British crown. The Kutbshāhis had long coastal trade. They had merchant ships, navy and centres for ship building. Masulipatam, an ancient port was of prime importance under the Kutbshāhis. A Dutch factory was established here and the Dutch had big isles in the Eastern sea under them. Since A.D. 1596 a new route for the Dutch to the East Indies was founded. By an agreement with Muhammad Kutbshāh in 1606 the Dutch established a fctory at Nizampaṭṇam (Pētapōli) near Masulipatam; in 1610

they established a factory at Pulicat. A duty of 16% on exports was fixed; but on their representation to the Sultan, the duty for the Dutch was reduced to 4% on exports. The English acquired exemption from *suṃkam* (tolls) on articles supplied from one place to another. The English factories were established at Masulipatam (1611) and Pulicat (1621). They had to pay duty on all exports whereas the Dutch were paying a lumpsum of 3000 *pagōḍas* for a year. Among the articles of maritime export were cotton yarn, spices, porcelain, quick silver, broad cloths, *paṭika* and *nīlimandu*, artificial silk *tāns* at Gōlkoṇḍa, gum, pepper and dried ginger. The diamond mines at Aṭlūru were worked by the Dutch and the profits sent to their country. The rates of prices of articles in the bazaar at Masulipatam were the basis for export to their mother countries by the European trading companies. The prices in the capital were much less than at ports. The governor at Masulipatam was powerful and the chief officer at the port was called Shāh Baṇḍāru, i.e. a title for sometime of the Asaf Jhahis.

The roads in the Kutbshāhi kingdom were good. The entire coastal area from Śrīkākuḷam to Chingleput was under Abdul Hasan Tānāsha (1672–1686). Tānāsha rectified corruption and bribery consequent on the method of collection of revenue by bidding. He started the working of the gold mines at Gollapalli, Rājipeṇṭa, Kolar, Rāvaṭikoṇḍa, Koḍavaṭikallu and Pariṭēla; reduced the duty on permits by half. Kohinoor was from these mines. Inland and maritime commerce was abundant in this period. The Kutbshāhi government had its own naval trade. There were ship building factories at Narasāpūr, Machilibandar and Santhome. When the king of Siam started plundering the merchant vessels of Gōlkoṇḍa, the navy of Gōlkoṇḍa in 1686 attacked the navy of the king of Siam and defeated it as seen from the letter of 29th October 1686 by Malcolm to the Governor of Madras. It is creditable that all along distance from the base, the Gōlkoṇḍa navy could defeat the enemy obstructing its maritime activities.

IX. Thus Āndhradeśa and the Āndhras by their traits of conservatism and liberalism, sincerity and duty contributed whole heartedly to the healthy and full fledged development of Indian culture in India.

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ROYAL PATRONS

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Āndhras are famous not only for their valour but also for their patronage of arts, language and literature. Their culture is rich in several aspects and it contributed much to Indian culture in general and southern culture in particular. Āpastamba, the author of *Śrauta*, *Gṛhya* and *Dharma sūtras*, is the earliest known Sanskrit writer from the Telugu area and it can be said that he lived somewhere about 400 B.C. The Sātavāhana kings were fond of Prākṛt and patronised Prākṛt poets to a great extent. Majority of their inscriptions also are found in Prākṛt. Hāla, the seventeenth king of the Sātavāhana dynasty, is not only a lover of Prākṛt, but also a poet in that language. Many Prākṛt poets used to flock to his court to gain his favour and read the beautiful *gāthās* composed by them. Hāla might have preserved all of them and having selected 700 best *gāthās* from them, prepared an anthology which is called *Saptaśatī*. They are full of *śṛṅgāra-rasa* and give us a bright picture of the social and cultural life of the people of those days. The *Bṛhatkathā*, written in the Paiśācī language, is another important work written during this period. Though it is now extinct, its Sanskrit translations are available and its influence on Sanskrit literature is enormous. Its author is Guṇāḍhya, a minister of the Sātavāhana king. The story which relates the circumstances in which Guṇāḍhya wrote that extra-ordinary work, is well known. There was a dispute between Guṇāḍhya and Śarvavarman, another minister of the same king, who said that he would make the king a scholar in Sanskrit in six months. Guṇāḍhya argued that it was impossible and declared that if Śarvavarman would be able to make the king a Sanskrit scholar in six months, he would abandon Sanskrit, Prākṛt and the Deśabhāṣā; Śarvavarman was a devotee of Kumārasvāmī. He composed a grammar in Sanskrit called the *Kātantra-vyākaraṇa* and by the grace of Lord Kumāra, succeeded in making the king a Sanskrit scholar within the stipulated period. Guṇāḍhya confessed his defeat, went to the forest and as he had to abandon Sanskrit, Prākṛt and the Deśabhāṣā according

to his declaration, wrote a big narrative poem called *Bṛhatkathā* in the Paiśācī language. Mention may be made of a poem called *Līlāvati* written in Mahārāṣṭrī Prākṛt during this period. Some *gāthās* of the *Saptaśati* are said to have been composed by ladies whose names are preserved in that work; Anulakṣmī, Anupalabdhā, Revā and Mādhavī are some of them. Besides the three great books mentioned above, the Buddhists might have produced many other books in Prākṛt during the Sātavāhana period. As they are not now available, many are of the opinion that they might have been destroyed by people of other religions.

It is a fact that most of the Buddhist writers wrote their books in Prākṛt, the language known to the common people. But during the second century and afterwards some of the Buddhist scholars began to write in Sanskrit also. In this connection mention may be made of Ācārya Nāgārjuna, the great Buddhist teacher, who is considered as the second Buddha. He was an expert not only in logic and philosophy, but also in sciences like Chemistry, Medicine and Botany. The *Saṅghārāma* in which he lived and which was named after him, was a great research centre in those days and it is said that he discovered some chemical processes like distillation and calcination. The *Prajñāpāramita*, *Mūlamādyamika*, *Śūnyasaptadhī* are some of the works written by him in Sanskrit. The friendly letter called the *Suhṛllekhā* written by him to king Sātakarṇi deserves special mention. The commentaries on the *Prajñāpāramita* which form the base of the Mahāyāna edifice took shape during this period. Āryadeva, the disciple of Nāgārjuna, is another great scholar of the period who not only propagated Buddhism but also produced many Sanskrit works of outstanding merit.

During the period beginning from the third century A.D. to the first quarter of the seventh century, the Āndhra country was ruled over by kings of various dynasties like the Ikṣvākus, Pallavas, Bṛhatphalāyanas, Ānandagotrīkas, Sālaṅkāyanas and the Viṣṇukuṇḍins. During this period, Buddhism began to lose its strength gradually and some of the kings of the above dynasties patronised Sanskrit and the Vedic religion. During the reign of the Ikṣvākus Ujjain was a great centre for Sanskrit learning. The Pallavas made liberal grants of land and villages to Vedic scholars and gave impetus to the *Vedas* and *Śāstras*. Though the Sālaṅkāyanas favoured the Vedic religion and performed sacrifices like the *Aśvamedha*, they were considerate towards Buddhism also. Several Buddhist scholars and writers like Buddhapālita, Bhāvaviveka, Diṅnāga and others flourished during their reign and produced many valuable works. Bhāvaviveka belonged to the school of Nāgārjuna and wrote a good commentary of Nāgārjuna's *Prajñālampa-śāstra*. Diṅnāga is a famous logician and is said to have produced more than 100 works. He laid the foundations for pure logic and the *Pramāṇaguṇa-samuccaya*

speaks much of his power of argumentation.[1] Huin Tsang, the Chinese traveller, was full of praise for the extra-ordinary scholarship of this erudite scholar.

The Viṣṇukuṇḍins were devotees of God Śiva and gave great patronage to Sanskrit. King Mādhavavarman III of this dynasty was very famous for imparting justice to the people and was praised in one of the inscriptions as *avasita-vividha-divya*. *Divya* is an ordeal for finding out justice. He had the title *janāśraya* and the *Janāśraya-chando-viciti*, a work on prosody, is attributed to him. Some hold that it was written by Gaṇasvāmin who enjoyed his patronage. Besides giving an exhaustive account of the Sanskrit *Vṛttas*, it deals with *Deśi* metres also. The Telugu verse *sīsa* is mentioned in it with the name *Śīrṣaka*.

Kumārilabhaṭṭa, the great advocate of the Vedic religion of sacrifices hailed from the Āndhra country and was older than the famous Śaṅkarācārya. It is said that he studied the Jaina religious texts from the Jain teachers and refuted the principles of the Jaina religion. He wrote a commentary on the aphorisms of the *Pūrva-mīmāṃsā* written by Jaimini and the best known work produced by him is the *Śloka-vārttika*. He had many disciples and Prabhākara is one of them. According to some, Bhavabhūti, the celebrated author of the famous *Uttararāmacarita* received his education from Kumārilabhaṭṭa. The *Mālatīmādhava* and *Mahāvīracarita* are his other dramas and his place in Sanskrit dramatic literature is next only to Kālidāsa. Rāmānuja, the founder of the Viśiṣṭādvaita school of philosophy is considered by some to be of Telugu parentage. His commentaries or *Bhāṣyas* on the *Brahmasūtras* and *Gītā* are very famous

The Eastern Cālukyas encouraged the *Vedas* and the Vedic religion and the numerous grants made by them to the Vedic scholars bear testimony to it. Nothing special is known about the patronage extended by them to Sanskrit literature, but the encouragement given by them to Telugu and Telugu poetry is too well known to be over-estimated. Nannaya, the first great poet in Telugu literature was in the court of Rājarāja and besides translating about two and a half *Parvans* of the Sanskrit *Bhārata*, he is said to be the authour of the *Āndhra-śabda-cintāmaṇi*, the first Telugu grammar written in Sanskrit *Āryā* metre. Tikkana, the celebrated author of the fifteen *Parvans* of the Telugu *Bhārata* beginning with the *Virāṭa-parvan*, and minister and court poet of Manumasiddhi of Nellore is said to be a poet in Sanskrit also. Gaṅgādevī mentioned his name among Sanskrit poets in her

1. The Diṅnāga mentioned by Mallinātha in his commentary on one of the verses of *Meghadūta* (दिङ्नागानां पथि परिहरन् स्थूलहस्तावलेपान्) as an antagonist of Kālidāsa is identified with this Diṅnāga who was a powerful logician.

Madhurāvijaya, but none of his Sanskrit works are now available. Adharvaṇa, another great poet in Telugu, wrote *Triliṅgaśabdānuśāsana* and *Vikṛtiviveka (Adharvaṇa-kārikāvali)* two works on Telugu grammar in Sanskrit.

It is not out of place here to mention about the Sanskrit works written by the Śaivaite scholars and poets. Śrīpatipaṇḍita, Śivaleṅka Mañcana and Mallikārjuna Paṇḍitārādhya, the famous trinity of Śaivaite scholars, wrote many works enunciating the principles of Śaivism. Pālkuriki Somanātha, who is mainly a Telugu poet, is the author of some Sanskrit works also of which the *Rudrabhāṣya* deserves mention.

The Kākatīya kings patronised many Sanskrit poets whose contribution to Sanskrit literature is quite praise worthy. King Rudradeva is the author of the *Nītisāra* in Sanskrit and this is mentioned in the *Nītiśāstra-muktāvali* of Baddena. It is known from an inscription at Dākṣārāma that he had the title *nayabhūṣaṇa*. Śākavelli Mallikārjuna Bhaṭṭa wrote the *Niroṣṭhya-rāmāyaṇa* and *Udārarāghava*. Vidyānātha's *Pratāparudra-yaśobhūṣaṇa* is a very popular book on literary criticism and rhetorics and even now it is considered as an authority on that subject and very useful to beginners. In all the *lakṣyas* given in it Vidyānātha described the excellent qualities of head and heart of his patron Pratāparudra. He is generally identified with Agastya, the reputed author of seventy-four books of which the *Bālabhārata*, *Nalakīrtikaumudī* and *Kṛṣṇacarita* are now available. Another prominent poet of this age is Gaṅgādhara who dramatised the story of the *Mahābhārata*. His son Narasiṃha wrote the drama *Kādambarī-nāṭaka* taking the story from the famous *Kādambarī* of Bāṇa. Viśvanātha produced a *vyāyoga* by the name *Saugandhikāharaṇa* and a Jain poet Appayārya is said to have lived at Warangal during the reign of the Kākatīyas. The *Krīḍābhirāma* otherwise known as *Vīthīnāṭaka* and generally attributed to Śrīnātha is based on the *Premābhirāma* written in Sanskrit by Rāvipāṭi Tripurāntaka who lived during the Kākatīya period. As Śrīnātha lived later it can be presumed that the description of various things at Warangal found in the *Krīḍābhirāma* was taken from the *Premābhirāma*.

The Kākatīyas encouraged music, astrology and dance and other *Śāstras* also. Jāyapa, one of the commanders of Gaṇapatideva wrote *Nṛttaratnāvali*, a treatise on classical and indigenous dance and critics are of the opinion that the figures of the dancing damsels on the temple structure at Rāmappa were carved according to the principles enunciated in it.

After the fall of the Kākatīya empire, a major portion of the Āndhra country was ruled over by the Reḍḍis and the Padmanāyakas who were not only patrons of literature but also eminent writers by them-

selves. Almost all the Reḍḍi kings were great scholars. Kumāragiri Reḍḍi is the author of an excellent book on the *Nāṭyaśāstra* called *Vasantarājīya* and his brother-in-law and minister, Kāṭayavēma produced valuable commentaries on the dramas of Kālidāsa. Pedakōmaṭi Vēmāreḍḍi had the title *sarvajña-cakravarti* which is made meaningful by his extra-ordinary scholarship. He wrote two great books, the *Sāhityacintāmaṇi* and *Saṅgītacintāmaṇi* dealing with literary criticism and the science of music respectively. It is said that he wrote a beautiful commentary on the Sanskrit *Amarukakāvya* also. The most eminent scholar and writer that adorned his court was Vāmanabhaṭṭabāṇa who wrote the *Vīranārāyaṇacarita*, a literary biography of his patron, besides many dramas. His style and scholarship justify his title *bhaṭṭa-bāṇa*. Among other scholars that were patronised by the Reḍḍi kings, Bālasarasvati, Trilocanācārya and Peddibhaṭṭu deserve special mention. Reḍḍis of Rajahmundry also do not lag behind in the matter of literary patronage. They honoured brahmins who were learned in the Vedic lore and encouraged the writing of various *Śāstras* like Grammar, Mathematics, Astrology and Medicine.

The Padmanāyaka kings vied with the Reḍḍi kings in extending patronage to literature and the *Śāstras*. Siṅgabhūpāla, the son of Anapōtanāyaka, had the title *sarvajña* and wrote an excellent *Alaṅkāra-grantha* - the *Rasārṇavasudhākara*. The *Saṅgītaratnākara* and a Sanskrit drama by name *Ratnapāñcālikā* (*Kuvalayāvali*) are also attributed to him. Viśveśvara, Appayārya and many other great scholars lived in his court. It is said that Mallinātha,[2] the emperor of commentators in Sanskrit, was honoured by the Padmanāyaka kings Rāvu Mādhavanāyaka was a great scholar and wrote a concise commentary on the *Vālmīki-rāmāyaṇa*.

The patronage and encouragement given by the kings of Vijayanagara to Hindu culture, Sanskrit and Telugu literatures cannot be over-estimated. Mādhava Vidyāraṇya and Sāyaṇa, two brothers, who lived in the court of Harihararāya did yeoman service to Vedic culture, Philosophy and Sanskrit literature. They were to a great extent, responsible for establishing at Vijayanagara, a nucleus to coordinate Hindu strength and resistance against the invaders. They wrote more than hundred books which deal with *Śrauta*, *Smārta*, *Vedānta*, *Mīmāṃsā*, *Vaidya Vyākaraṇa*, *Jyotiṣa* and various branches of traditional Hindu learning The *magnum opus* of their works is the great commentary written by them on the *Vedas*. Kṛṣṇadevarāya is a great poet not only in Telugu but also in Sanskrit In his Telugu *Prabandha* - *Āmuktamālyada* he mentioned his Sanskrit works like the *Satyāvadhūprīṇanam*, *Madālasācaritam*,

2. Some are of the opinion that his grand parents lived in Pandipāḍu near Bellari and the name of that village was translated into Sanskrit as *Kolācala* which became their surname.

Sakalakathāsārasaṃgraha, *Jñānacintāmaṇi*, *Rasamañjarī* and others. His *Jāmbavatīkalyāṇa* is distinguished by a rare combination of poetic and dramatic skill. Lolla Lakṣmīdhara, a Sanskrit scholar who adorned his court wrote a commentary on the *Saundaryalaharī* besides *Daivajñāna-vilāsa* which is of an encyclopaedic nature. Timmarusu the famous minister of Śrīkṛṣṇadevarāya, wrote a commentary on Agastya's *Bhārata* and his nephew, Nādeṇḍla Gōpana's commentary on the *Prabodhacandrodaya* is well known. It is said that teachers and scholars of all the religions were equally honoured by the Vijayanagara kings. Vyāsatīrtha and Vijayendra of the Madhva school, Doḍḍayācārya and Tātācārya of the Rāmānuja school are some of them. It is said that Vallabha and Caitanya also visited the court of the Vijayanagara kings. Among writers of the fair sex that flourished during the Vijayanagara period, Tirumalāmbā who wrote the *Varadāmbikāpariṇaya* and Gaṅgādevī who wrote the *Madhurāvijaya* deserve special mention.

The Vijayanagara kings encouraged music also. The *Saṅgītasāra*, a treatise on music dealing with about 267 *rāgas*, is attributed to Vidyāraṇya. Prauḍhadevarāya patronised Kallinātha who wrote a commentary on Śārṅgadeva's *Saṅgītaratnākara*. The branch of music which is now called the *Karṇāṭaka* music took a definite shape during the Vijayanagara period. Lakṣmīnārāyaṇa, a great music scholar, who migrated to the court of Śrīkṛṣṇadevarāya from Cuttack wrote an excellent book on music called *Saṅgītasūryodaya* Aḷiya Rāmarāya was the patron of Rāmayāmātya, the author of the famous *Svaramelakalānidhi* which is said to be the basis for the modern *Karṇāṭaka* music. Learning music was considered as a sign of culture and civilization in those days.

The Nāyaks of Tanjore followed the Vijayanagara Emperors in extending patronage to Telugu and Sanskrit literatures besides music and dance. Raghunāthanāyaka, the son of Acyutanāyaka and also the ablest of the Tanjore Nāyaks can be compared to Śrīkṛṣṇadevarāya in several aspects. He was not only a great king and warrior, but also an erudite scholar and a famous poet like him. The *Saṅgītasudhā*, a treatise on music is attributed to Govinda Dīkṣita, the famous minister of the Tanjore Nāyaks. Some hold that it was written by Raghunātha himself. Yajñanārāyaṇa Dīkṣita, the eldest son of Govinda Dīkṣita wrote the *Raghunātha-bhūpālīya*, *Sāhityaratnākara* and *Alaṅkāraratnākara*. He is said to have been the disciple of Raghunāthanāyaka and this fact speaks much of the scholarship and versatality of that great king. Veṅkaṭamakhi, the second son of Govinda Dīkṣita wrote the *Caturdaṇḍī-prakāśikā*-a treatise on music, Rājacūḍāmaṇi - the author of the *Rukmiṇī-pariṇaya*, *Ānandarāghava* and *Kāvyadarpaṇa*, and Kumāra Tātācārya - the author of the *Pārijātāpaharaṇa-nāṭaka* also lived in the court of Raghunātha. There were some ladies also in his court who made rich contributions to Sanskrit literature.

Rāmabhadrāmbā wrote the *Raghunāthābhyudaya* which is a biography of Raghunāthanāyaka. Madhuravāṇī, another poetess of his court, rendered into Sanskrit, the *Rāmāyaṇa* written by him in Telugu. Raghunātha is said to have been honoured by his father with *kanakābhiṣeka* for composing the *Pārijātāpaharaṇa* extempore. He was an expert in music also and *Ragunāthamela*, a *vīṇa* is said to be his invention. His son Vijayarāghava Nāyaka was also a great scholar and patron of Telugu, Tamil and Kannaḍa literatures. He composed many *Yakṣagānas* in Telugu which display his great originality and interest in music.

The Nāyaks of Madhura were also great lovers of art and literature and during their reign many prose works in Telugu were written. Tyāgayya and Kṣētrayya, the famous musicians and *Vāggēyakāras* flourished during this period of Tanjore and Madhura Nāyaks and produced many *kīrtanas* and *padas* of unparallaled beauty and melody

During the reign of Mahamoodshah, who rulled over the Bahmini kingdom from 1482 to 1518, that kingdom was divided into five small divisions and the kingdom of Gōlkoṇḍa ruled by the Kutubshāhis was one of them. A major part of the Gōlkoṇḍa kingdom was in the Āndhra country and the Sultans of Gōlkoṇḍa were often called the Āndhra Sultans. Though their mother tongue was Urdu, they learnt Telugu, patronised Telugu poets and encouraged them to write poems in Telugu, some of which were dedicated to them.

Paṇḍitarāja Jagannātha is one of the brightest in the galaxy of Sanskrit scholars and poets of the Āndhra country who flourished after the fifteenth century. His *Rasagaṅgādhara* an authority on *Alaṅkāraśāstra* and the other works written by him make his title *paṇḍitarāja* quite meaningful. He visited the court of the Moghul Emperor, impressed him with his extra-ordinary scholarship and secured highest honours from him.

During the eighteenth century degeneration set in throughout India and the Āndhra country was no exception to it. Due to the absence of strong Central Government, many local chiefs declared independence and established kingdoms of their own. This gave rise to big estates or *saṃsthānas* in the Āndhra country, and Bobbili, Vijayanagaram, Peddāpuram and Piṭhāpuram in the north, Gadvāla, Dōmakoṇḍa and Vanaparti in the Telaṅgāṇa region and Veṅkaṭagiri in the south are the most prominent among them. The rulers of these *saṃsthānas* were great lovers of art and literature, patronised poets and scholars and tried to preserve the traditional culture in many directions. Some of them like Amarāvati, Piṭhāpuram, Vanapatti, Vijayanagaram, Sālūr and Urlām established Sanskrit schools and

colleges and encouraged not only Sanskrit literature, but also Vedic learning and the various *Śāstras*.

The *saṃsthānas* of Gadvāla and Ātmakūr vied with one another in attracting scholars and poets from various parts of the Āndhra country and honouring them very generously. Tirumala Bukkapaṭṇam Raṅgācārya and his nephew Bālasarasvati Śrīnivāsācārya were court-poets of the Ātmakūr *saṃsthāna*. The *Guṇaratnākara* and *Padminī-pariṇayacampū* of the former and *Jāmbavatipariṇaya*, *Durmadanirmathanam*, *Tatvamārtāṇḍa-prabhāmaṇḍalam* of the latter deserve special mention. Dīkṣitula Narasiṃhaśāstri, Hārati Dīkṣācārya, Tirumala Veṅkaṭācārya, T.B. Bucciveṅkaṭācārya, Mudigoṇḍa Nāgaliṅgaśāstri and others also adorned the Ātmakūr *saṃsthāna*. Pedasōma Bhūpāla of Gadvāla started the tradition of honouring scholars and poets annually in the month of *Kārtika*. He is said to have translated into Telugu the *Ratiśāstra* written by Haribhaṭṭa in Sanskrit and his *Aṣṭapadi*, an elaborate metrical commentary on Jayadeva's famous *Aṣṭapadī*, the lyric *priye cāruśīle* in Telugu and Sanskrit speaks much of his talent in music, dance and literature.

Some critics are of the opinion that this was written by Cinasōmabhūpāla. Kirīṭi Veṅkaṭācārya, the author of the *Bhāvaśataka*, *Alaṅkārakaustubha*, *Jhañjhāmāruta*, *Śṛṅgāralaharī* and *Hayagrīvadaṇḍaka*, Kāmasamudram Appalācārya, the reputed author of more than hundred works in Sanskrit and Prākṛt, Pullagummi Veṅkaṭācārya who was a *Śatāvadhāni* in Sanskrit and who was the *guru* of the Rājā Cēṭlūri Nārāyaṇācārya, the author of *Pratāparudrīyasāra* and also examiner in *Śāstras* (*Śāstraparīkṣādhikārī*), Bairampalli Tirumalarāyakavi who was a famous *Āśukavi* in both Sanskrit and Telugu. Gāḍēpalli Vīrarāghavaśāstri, who was a reputed *Avadhāni* and many other scholars and poets were honoured in the Gadvāla *saṃsthāna*.

Mulugu Pāpayārādhya, the famous translator of the *Devībhāgavata* into Telugu lived in the court of Vāsireḍḍi Veṅkaṭādri of Amarāvati. The *Āryāśatī*, *Ekādaśicampū* and *Śrīkalyāṇacampū* are his Sanskrit works. Kṛṣṇasiṃha the ruler of Urlām was a great scholar in Sanskrit and Oriya and is said to have translated Sanskrit *Bhārata* into Oriya. The rulers of this *saṃsthāna* honoured scholars well versed in the *Vedas* and *Śāstras* every year. Though Urlām was a small estate when compared with others, the rulers of that *saṃsthāna* gave great impetus to the *Vedas* and *Śāstras* and the *paṭṭā* or certificate given by the examiners of that *saṃsthāna* was honoured everywhere. Pantula Brahmadevakavi was a court poet of that estate. Śrīmat Paravastu Veṅkataraṅgācārya, the first *Mahāmahopādhyāya* title-holder in India, *Mahāmahopādhyāya* Tātā Subbarāya Śāstri, Cilukūri Somanātha Śāstri, Gummalūri Saṅgameśvara Śāstri, Ādibhaṭṭa Rāmamūrti Śāstri, Bommakaṇṭi Veṅkaṭanarasiṃha

Śāstri and Pēri Kāśīnātha Śāstri used to act as examiners on behalf of the *saṃsthāna* and recommended *paṭṭās* to the scholars that came there. Kasavarāja and his brothers belonging to Kārveṭinagar *saṃsthāna* which patronised poets and scholars. Ṛgvedi Veṅkaṭa Nārāyaṇakavi, the author of the *Lakṣmī-pariṇaya* and *Kṛṣṇavilāsa* was one of them. Kacchapeśvara Dīkṣita, son of Vāsudevayajvan and the author of *Rāmacandra-yaśobhūṣaṇa*, a treatise on *Alaṅkāraśāstra* lived in the Kārveṭinagara *saṃsthāna* and received patronage from Bommarāju. Kuravi Rāmakavi who wrote *Daśarūpakapaddhati* and *Lāsya*, a commentary on *Bhārata-campū*, was patronised by the kings of Kārveṭinagar.

The Zamindars of Dōnakoṇḍa, Jaṭaprōlu, Nūzivīḍu, Piṭhāpuram, Peddāpuram, Bobbili, Vanaparti, Vijayanagaram and Vallūru also patronised many Sanskrit poets and scholars. Special mention may be made of the *Vācaspatya* written under the patronage of the kings of Vijayanagaram and of *Sarva-śabda-sambodhini*, written by Paravastu Śrīnivāsācārya, who was encouraged by the kings of the Godey family. Even now Vijayanagaram is a centre of Sanskrit learning and many reputed scholars live there.

Āndhras were great patrons of the *Vedas* and *Śāstras* besides Sanskrit literature. Many of the rulers of the *saṃsthānas* were themselves great scholars and produced works of high literary standard. Unfortunately, most of the works written by them and by the scholars under their patronage, have not seen the light of the day. It is high time that they should be collected, published and made known to the world. If it is not done, they will be lost for ever and scholars have to repent for their loss The patronage given to Vedic learning, *Śāstras* and Sanskrit literature by the members belonging to the royal families of the Āndhra country is quite praise worthy and the names mentioned by me in this paper are only a few of them.

ŚRAVYAKĀVYAS*

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Āndhras' contribution to Sanskrit *belles-lettres* under the major head of Śravyakāvyas has really been considerable both in quantity and quality. Earliest reference to the contribution of writing poems in Sanskrit by Āndhra writers can be seen in the Vijayapuri Sanskrit inscriptions, the Buddhist Sanskrit inscriptions of Nāgārjunakoṇḍa and the various verses quoted as illustrations for different types of metrical forms in the *Janāśrayachandoviciti.* In the Pallava inscription of Narasiṃhavarman there is a poetic description of the mythological origion of Pallavas where the love of Aśvatthāman with Madanī, an apsaras, is depicted elegantly The inscriptions of the Eastern Cāḷukyas are described as miniature *Campū-kāvyas*. The Nandampūdi grant of Nannaya the first great Telugu poet[1] is also remarkable for its beautiful poetry. But it is from the Kākatīya period that we find the appearance of a succession of Sanskrit poetical works *Mahā-kāvyas*, *Gadya-kāvyas*, *Laghu-kāvyas*, etc . We shall now notice some of these important poetical works under the heads of these subclasses.

I

The *Bālabhārata* of Agastyapaṇḍita, an epitome of the *Mahābhārata*, in twenty cantos, is a *Mahākāvya*[2] in the elegant *Vaidarbhī* style.

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1. The Telugu version of the *Mahābhārata* of Nannaya begins with the following verse :

श्रीवाणीगिरिजाश्चिराय दधतो वक्षोमुखाङ्गेषु ये
लोकानां स्थितिमावहन्त्यविहितां स्त्रीपुंसयोगोद्भवाम् ।
ते वेदत्रयमूर्तयस्त्रिपुरुषाः संपूजिता वः सुरैः
भूयासुः पुरुषोत्तमाम्बुजभवश्रीकन्धराः श्रेयसे ॥

2. शीतांशुर्निजकुलजन्मनां नृपाणां
संग्रामे निधनमपेक्षितुं न शक्तः ।
शृङ्गाणि क्षणमवलम्ब्य रश्मिहस्तैः
अस्ताद्रेरपरमपां निधिं प्रपेदे ॥ XIV. 3.

It is significant to note that Timmarusu, the great minister of Kṛṣṇadevarāya, wrote a commentary on this called *Manoharā*. This work attained a high status in south India and it is also said that the *Villibhāratam* in Tamil is wholly based on this work. Gaṅgādevī refers to seventy-four works of Agastya. Among those others preserved there is the *Nalakīrtikaumudī* in fragments, the second and fourth *Sargas* alone being available. This work is comparatively short. Probably it is a *Mahākāvya* (as it is called in the colophons) in only four *Sargas*. The second *Sarga* begins with Nala going as a messenger of gods to Vidarbha and the fourth describes the happy life of Nala in his father-in-law's house after marriage. There are beautiful descriptions of nature and love. Certain motifs here seem to have inspired Rāmarājabhūṣaṇa, the author of the *Vasucaritramu* in Telugu. The word '*lakṣmī*' is used in the last verses of the cantos as an auspicious mark

There is an epigraphical poet Narasiṃha who is probably the same as the nephew of the above Agastya. A poem of his probably in eight *Sargas* is the *Kākatiyacarita*. A portion of it is still found inscribed on stone at Hanumakoṇḍa. It contains a beautiful description of the ancient city of Ekaśilānagara. In other inscriptions nearby he is said to be the author of many other works. Śākalyamalla a scholar-poet of Pratāparudra's court wrote the *Udārarāghava*, a poem on Rāma's story. Only nine *Sargas* of which are available ending with the episode of Sūrpaṇakhā. It has also two commentaries. It resembles the *Bhaṭṭikāvya* in that many verbal forms and uncommon suffixes as well as *alaṅkāras* are found illustrated here. It makes an instructive study on grammar, prosody and poetics.

The *Raghunāthacarita* and *Nalābhyudaya* are two important *Mahākāvyas* written by Vāmanabhaṭṭabāṇa of Pedakōmaṭivēma's court. The *Raghunāthacarita* is in thirty cantos and it closely follows the *Raghuvaṃśa* in technique with elaborate descriptions and recondite expressions. It may be considered as a good contribution to the *Mahākāvya* literature in Sanskrit. The *Nalābhyudaya* which is incomplete is available upto a small portion of the ninth *Sarga*. All the conventions of a *Mahākāvya* are observed here. Kali is said to have possessed Nala when he performed *Sandhyā* worship without washing his feet. It abounds with striking *arthāntaranyāsas*

Gaṅgādevī's *Madhurāvijaya* is a historical *Mahākāvya* describing the exploits of her husband. The work is not only important as a source book of history but also for its literary excellences. In the beginning, ancient and contemporary poets of Sanskrit and Telugu are referred to respectfully. The Ḍiṇḍima poets patronised by the Vijayanagara rulers wrote a few *Mahākāvyas* like *Sāluvābhyudaya*, *Rāmābhyudaya* and *Acyutarāyābhyudaya*. A poem named *Raghuvīracarita*, in seventeen

cantos, is ascribed to Mallinātha. The *Rāmābhyudaya* of Aruṇagirinātha is sometimes attributed to Sāluva Narasiṃha also. In this time we may mention the *Raghunāthābhyudaya* of Rāmabhadrāmbā and *Rāmāyaṇasāra* of Madhuravāṇī. The former is on the life of Raghunātha, the great Tanjore Nāyaka ruler while the second is a translation of his Telugu work Śrīdhara Veṅkaṭeśa wrote *Śāhendravilāsa* celebrating his patron Śāhaji of Tanjore. Later we have several poems written by scholars which are of minor importance Ōrugaṇti Lakṣmaṇasomayājin's *Sītārāmavihāra* describes Kāśī in detail at the outset. In twelve *Sargas* it gives the story of Rāma. The author is also known to have written other works like the *Gitarāma*, a musical opera in Sanskrit. He belonged to the seventeenth century.

II

Gadyakāvya is acclaimed as the acid test to a poet. However, it has not been so popular a type in Sanskrit. Even there Āndhras have contributed their mite. Agastya's *Kṛṣṇacarita* is a small and beautiful biography of Śrīkṛṣṇa in Sanskrit. A *gadyakāvya* by name *Malayavati*, ascribed to Narasiṃha, is found among the Kākatīya inscriptions. Vāmanabhaṭṭabāṇa's *Vēmabhūpālacarita* is an imitation of *Harṣacarita* endowed with poetic merits. The descriptions of Dākṣārāma are striking and they resemble those of Śrīnātha in the *Bhimakhaṇḍa* in Telugu. The *Sujanamanaḥkumudacandrikā* of Kūcimañci Timmakavi is a good prose work. But it has many Telugu characteristics of language and style. The *Daśakumārakathāsāra* is an easy summary of the well known classic of Daṇḍin. We may mention here the Sanskrit version of the *Kalāpūrṇodaya* by Yarasuri Mallikarjunarao.

III

Most of the inscriptional writings can be regarded as *khaṇḍakāvyas* of considerable poetic qualities. The story of *Siddha* couple in the Kākatīya inscription in sixty-two *Śārdūla* verses is an excellent piece of love poetry.[3] The *Haṃsasandeśa* of Vāmanabhaṭṭabāṇa is an imitation of the *Meghasandeśa* and it describes the landscape, rivers and holy places and cities of the south with allusions to local lore.[4] *Yakṣollāsa*

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3. तिष्ठत्युच्चलति प्रयाति पुनरप्यायाति संभाषते
तूष्णींभावमुपैति पश्यति भुवः संमीलयत्यक्षिणी ।
उद्भ्राम्यत्यधिकं दधाति च धृतिं निश्चेष्टते चेष्टते
हा कष्टं मदनेन दारुणतरं किं किं न सा कार्यते ॥

4. अक्ष्णोरग्रे तदनु भविता कालहस्ती गिरिस्ते
तस्योपान्ते कनकमुखरी नाम कल्लोलिनी च ।
तीरे यस्याः कलितवसतेर्मूर्ध्नि शम्भोःकिरातो
गण्डूषाम्बुस्नपनविधया प्राप गङ्गाधरत्वम् ॥

of Śiṣṭu Kṛṣṇamūrti is a sequel to the *Meghasandeśa*. There are other poems of the *Sandeśa* type like the *Kokilasandeśa* of Śrīśaila Veṅkaṭācārya. The *Ghanavṛtta* of Kōrāḍa Rāmacandraśāstrī is also on the story of the *Meghasandeśa* as a sequel.

Coming to the didactic poems the *Nītisāra* ascribed to a king Pratāparudra is said to be the basis for the *Nītiśāstramuktāvali* of Baddena in Telugu. The *Kavirākṣasīya* is a collection of a hundred *subhāṣitas* employing *śleṣa*. He is identified with his namesake mentioned in the *Appakavīyam* by Vīreśaliṅgam Pantulu. But V. Raghavan takes him to be the one mentioned in the *Devakīnandanaśataka* of Jannaya. Two versions of this work are known to us. There is a commentary on this called *Śliṣṭārthadīpikā* by Nāgana. This is a good specimen of *Nītikāvya*. In the version in Telugu script, the work begins with the popular stanza :

गुणदोषौ बुधो गृह्णन् इन्दुक्ष्वेडाविवेश्वरः ।
शिरसा श्लाघते पूर्वं परं कण्ठे नियच्छति ॥

Erotic poems like *Corapañcāśat* are represented here. The *Śṛṅgārakanduka* of an unknown author is commented upon by Veṅkaṭarāghava of Śrīśaila family. The commentary is called *Sumacāpavihāra*. The *Rāmapañcāśat* is another short poem by Subbarāyaśāstrī of Dēvulapalli family. The *Umarkhayām* is translated into Sanskrit by Ādibhaṭṭa Nārāyaṇa of Vijayanagaram. The *Kavikaumudi* of Lakṣmīnarasiṃha is a small poem of *anyoktis*.

Jagannātha Paṇḍita, the author of the *Rasagaṅgādhara* has written five devotional poems called *Laharīs*: *Gaṅgā-laharī* or *Pīyūṣa-laharī* on Ganges, *Amṛta-laharī* on Jamuna, *Sudhā-laharī* on Sun god, *Lakṣmī-laharī* on the goddess of wealth and *Karuṇā-laharī* on Viṣṇu. He is also said to have written a prose work on Jamuna which is quoted in his *Alaṅkāra* work. The *Bhāminīvilāsa* consists of lyrical verses and *anyāpadeśas* written now and then and quoted in the *Rasagaṅgādhara*. They were collected later lest they should be plagiarised. All these works exhibit high literary qualities. Bhoganātha,[5] the brother of Sāyaṇa and Mādhava was a poet of eminence wrote the *Rāmollāsa*, *Udāharaṇamālā* and *Śṛṅgāramañjarī* and other *stotras* besides the Bitragunṭa inscription of Saṅgama II. He described the valour of his own brother Sāyaṇa in some of his works.

VI

The anthologies of Āndhra contain several *Muktakas* of immense literary value on a variety of subjects like love and *anyāpadeśas*. The

5. समरे सपत्नसैन्यं, सायण तव बिम्बितं वहन् खड्गः ।
क्रोडति कैटभरिपुरिव बिभ्रत्क्रोडे जगत्त्रयं जलधौ ॥

first of its kind is the Prākṛt *Gāthāsaptaśati*. The works like the *Rasārṇavasudhākara* contain several illustrations which seem to be stray verses that are of great value. In Pōtabhaṭṭa's *Prasaṅgaratnāvalī* which has also an abridged edition, we have a good anthology. The local and contemporary kings are referred to there and verses sung in their praise are included in it. The *Sūktivāridhi* is a compilation of Peddibhaṭṭa. The *Subhāṣitasudhānidhi* of Sāyaṇa is an anthology of gnomic verses in eighty-four *Paddhatis* and in *Rājapaddhati* we have kings like Sundarapāṇdya and Kampana mentioned.

V

Citrakavitva, i e. composition of configurative poems has been a favourite of Āndhra writers in Sanskrit. The Kākatīya inscriptions abound in different types of them. The Bodhpur inscriptions written by Īśvarabhaṭṭopādhyāya, a great scholar in *Vedas* and Pāṇinian grammar testify to his mastery of *Citrakavitva* of different kinds, i.e. *niṣkaṇṭhya, niroṣṭhya, apaśabdavadābhāsa, avyayābhāsa, kriyāpadagopana* and insertion of a smaller verses in a big one. Later this *Bandhakavitva* was taken to extremes. The *Kaṅkaṇabandharāmāyaṇas* of Śiṣṭu Kṛṣṇamūrtiśāstrī and Carla Bhāṣyakāraśāstrī are very intricate types. One *Anuṣṭubh śloka* is made to yield as many as 128 verses read from each letter in the clockwise and anti-clock-wise directions. The *Mekādhīśarāmāyaṇa* of the latter author is also one such feat where the entire story of *Rāmāyaṇa* is extracted from an ingenious interpretation of the word '*mekādhīśa*' read four times as a hemistich. Viñjamūri Someśvara's *Rāghavayādavīya* describes the stories of Rāma and Kṛṣṇa simultaneously.

VI

The *Campū* has been a popular *genre* cultivated in Āndhra. The inscriptions of the Eastern Cāḷukyas are called miniature *Campūkāvyas*. They describe the mythological origins of the dynasty in ornate prose and verse. Metrical forms like *Kanda* and *Ragaḍa* (familiar in Telugu) are employed. *Prāsa* and *prāsayati* are also observed. The famous *Yaśastilakacampū* of Somadeva was written under the patronage of the Vĕmulavāḍa Cāḷukyas. *Campūs* giving the stories of the *Rāmāyaṇa, Mahābhārata* and *Bhāgavata* as also the stories of local deities contained in other *Purāṇas* are numerous. Certain *campūs* are translations of Telugu *Prabandhas* of a similar type. The *Vasucaritracampū* is a translation of the *Vasucaritramu* of Rāmarājabhūṣaṇa. The *Varadāmbikāpariṇayacampū* of Tirumalāmbā describes the marriage of Acyutarāya of Vijayanagara with Varadāmbikā, his queen. It is inportant for being a historical *kāvya* and a work of a woman writer. The *Bhāgavatacampū* of Kollūri Somaśekhara summarises the tenth *Skandha* of *Bhāgavata*. It has a glorious description of *Kōnasīma*. Besides there is a definition of *Gītigadya* and an illustration in the middle. Another *Bhāgavatacampū* is by Padmarāju of Avasarāla family. Written in elegant and recondite

style, it has two commentaries *Sudhīcandrikā* and *Kavirañjani*. There are several others of this type produced here.

Several imitations of the *Gītagovinda* of Jayadeva have come down to us. The *Gītagirīśa*, *Gītamahānāṭa*, *Gītarāma*, *Gītamaheśvara* by Veṅkaṭareḍḍiśāstrī, Kokkoṇḍa Veṅkaṭaratnam, Lakṣmaṇasomayājin wrote the last two. *Saṅgītarāghava* of Cinna Bomma is also a work of this type. The *Kṛṣṇalīlātaraṅgiṇī* of Nārāyaṇatīrtha is another most important musical composition. The popularity of this is only next to *Gītagovinda* in the south. The famous master of Karnatic music, Tyāgarāja has also composed songs in Sanskrit of considerable literary value. Still such musical literature in Sanskrit is being composed by gifted poets.

A new sub-class of *Śravyakāvyas* called *Kṣudrakāvyas* or *Praśasti-kāvyas* have been composed in the Telugu country which are later described in the *Alaṅkāra* works like the *Pratāparudrīya*. Pālkuriki Somanātha, the great *Vīraśaiva* philosopher was the first to popularise such compositions employing rhythmical prose and metrical patterns peculiar to Telugu and Kannada literatures. His minor works *Basavodāharaṇa*, *Pañcaprakāragadya*, *Namaskāragadya*, etc., are interesting for the new patterns employed therein. The word *gadya* came to mean a certain type of prose passage with fixed pattern determined by *mātrās*. *Kalikā* and *utkalikā* are two types of *gadyas* with fixed case-endings. *Kalikā* and *utkalikā* in all the eight case-endings accompanied by a *Mālinī* verse to begin with for each *vibhakti* is called a *udāharaṇakāvya*. A verse in all the seven *vibhaktis* follows Rhyme or *prāsa* is observed in each line. There are other varieties of these *praśastis* called *Bhogāvali*, etc. These are written in the midst of other major types of compositions or independently. Ōrugaṇṭi Rāmāmātya is the author of the *Śivodāharaṇa*. He belonged to Anantapur District and lived about A.D. 1750. Kālīpaṭnam Siddharāma wrote the *Mallikārjuna-stavodāharaṇa* which contains a hymn to Lord Śiva embedded in it called *Gurumaṇimālā*. Kollūri Somaśekhara alias Rājaśekhara was a scholar poet patronised by Mukteśvaram chiefs. His *Sāhitya-kalpadruma* on *Alaṅkāra* devotes its sixth chapter to the description of these new types of *kāvyas* and illustrates them with his own compositions of *Jayaghoṣaṇa*, *Tyāgaghoṣaṇa*, *Bhogāvali* and *Birudāvali*.

VII

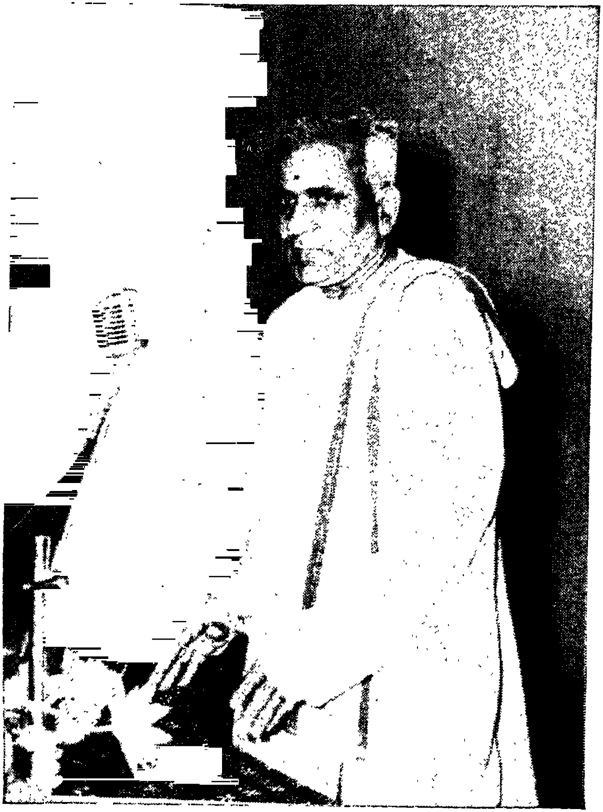
Lastly, we may also give a birds-eye view of the various commentaries of the *kāvya* literature in Āndhra. Eversince the advent of the *Dhvani* theory, the urge to produce a scholarly appreciation of the literary compositions of various types has been on the increase and many *vyākhyānas* of poetical works appeared in quick succession. The unique

honour of producing the greatest commentator of *Mahākāvyas* in Mallinātha goes to Āndhra. His commentaries followed the principle :

इहान्वयमुखेनैव सर्वं व्याख्यायते मया ।
नामूलं लिख्यते किञ्चिन्नानपेक्षितमुच्यते ॥

which has become the guideline to others that followed. His method is universally acclaimed as the best approach for the critical and sympathetic appreciation of poetic works.

Among the host of commentaries produced in Āndhra we may mention only a few that are significant. The commentaries of Kāṭayavēma on the dramas of Kālidāsa may also be mentioned. Vēmabhūpāla commented upon the two great anthologies *Amaruka* and, *Saptaśatisāra* hundred *gāthās* of the *Gāthāsaptaśatī*, a selective and they are known as *Śṛṅgāradīpikā* and *Bhāvadīpikā*. They are important for the high scholarship displayed there and also from the point of view of textual criticism. Among others the commentary of Pāpa Yallayasūri on *Kṛṣṇakarṇāmṛta*, the commentary of Lolla Lakṣmīdhara on *Saundaryalaharī*, Timmarusu's commentary on the *Bālabhārata* of Agastya may be mentioned. Īśvaradīkṣita is known to have written two commentaries on the *Rāmāyaṇa* – the *Bṛhadvivaraṇa* and *Laghuvivaraṇa*. Mādānāyaka too commented on the *Rāmāyaṇa*. There are several others also on the *Rāmāyaṇa* written by Āndhra scholars. Commentaries on *Naiṣadha* and other *kāvyas* appeared in a good manner. The *campūs* have commentaries as also several other works. It is not possible to throw light on all the important *Śravyakāvyas* and commentaries in this small article



Dr. D. Venkatavadhani presiding over the Fifth Session

Dr. M.V. Rama Sarma, Principal, S.V. U. College, presiding over the Concluding Session

విశిష్టాద్వైతదర్శనము

శ్రీ టి.కె.వి.యస్. సుదర్శనాచార్య, శిరోమణి.

SYNOPSIS

Sri Sudarsanacharya opens his article defining 'Darśanas' as those that deal with the philosophical speculations like the cause and course of the universe, etc. He speaks of the three main 'isms', i.e. Dvaita, Advaita and Viśiṣṭādvaita, quoting the Upanishadic statements that are generally believed to be the basics for this three types of philosophy.

He then points out the two main streams of this philosophy in the beginnings. They are 1) The Sanskrit texts like the *Brahmasūtras* of Bādarāyaṇa and *Bhagavadgītā* which were fully explained by the sages and scholars like Bodhāyana, Ṭaṅka, Guhadeva, Bhāruci, Bhartṛmitra, Bhartṛprapañca, Dramiḍamuni, etc., and 2) The *Draviḍaprabandha* or Veda composed by the Āḷvārs. Nāthamuni for the firsttime gave a shape to the Viśiṣṭādvaita harmoniously blending these two streams together. The great Yāmunācārya is the grandson of Nātha-muni. Next, Rāmānuja, a mental-disciple of Yāmunācārya, perfected the system with his commentaries on the *Brahmasūtras*. *Bagavadgītā*, etc., and his own compositions like the *Śaraṇāgatigadya*. etc. His confidential disciple Āndhrapūrṇa composed the *Aṣṭottaraśatamālikā*.

Coming to Āndhra, the author defines the word *āndhra* as referring to those who have Viṣṇu as their protector. He points out, in support, that the Sātavāhanas, the first Āndhra kings, were the worshippers of Viṣṇu.

Among the Āndhra writers, the author says that Nannaya the first Telugu poet gave equal importance to all the three Brahma, Viṣṇu

and Maheśvara. The second poet Tikkana tried to fuse Śaiva and Vaiṣṇava cults together and the third Yarrāpragaḍa mentioned some secrets of Vaiṣṇava in his *Harivaṃśa*. Śrīnātha though a Śaiva, mentioned some of the Vaiṣṇava tenets in his works. Pōtanāmātya also, though an Advaitin, established Vaiṣṇavism in his *Bhāgavatamu* throughout.

In the *Prabandhayuga*, the king Kṛṣṇarāya wrote his *Āmukta-mālyada* only to establish Viśiṣṭādvaita. Tenāli Rāmakṛṣṇa, in his turn, followed suit in his *Pāṇḍuraṅgamāhātmyamu*

The well known Annamācārya who composed 32 000 songs on Tirupati Veṅkaṭeśvara diffused Vaiṣṇavism through his songs and his family followed his example.

Finally works like the *Mumukṣujanakalpakamu*, *Divyasūricari-tramu*, Ācāryasūktimuktāvali, etc., are famous for their exposition of Viśiṣṭādvaita — K.S.R

అనాదిసిద్ధ మగు భారత దేశమున అజ్ఞానపావనము లగు దర్శన శాస్త్రము లనేకములు విలసిల్లినవి. తత్త్వ జిజ్ఞాసతో తత్త్వ-హిత-పురుషార్థముల వివేచించి వాని పరమార్థమును తెల్పునవియే దర్శనములు. తత్త్వము లనగా అచేతనములు, చేతనములు ఈశ్వరుడు — అనునవి. హిత మనగా ఉపాయము. పురుషార్థమనగా అందరిచే నభిలషింపబడు ఫలము — సుఖము. దర్శన శాస్త్రము లనగా పరిదృశ్యమానమైన చేతనాచేతనాత్మక ప్రపంచమునకు కారణ మెయ్యది? ఎందుండి యీ ప్రపంచము ఉద్భవించుచున్నది? దేనిచే రక్షింప బడు చున్నది? ఎందు లీన మగుచున్నది? ఈ చేతనాచేతనముల యథార్థ స్వరూప మెయ్యది? వానికి కారణ భూతమైన వస్తువుయొక్క స్వరూప స్వభావము లెయ్యవి? ఈ సాంసారిక దుఃఖముల నివర్తింపజేయు మార్గ మెయ్యది? ప్రాణి కోటి యంతయు పొందవలసిన పురుషార్థము (ఫలము) ఎయ్యది? యను నీ విషయముల తఱచి తఱచి నిగ్గుదేల్చి పరమార్థమును దెల్పునవి.

వానిలో, పండిత పామర సాధారణముగా నాదరింపబడుచున్న వేదమును పరమ ప్రమాణముగా దీసికొని ప్రవర్తిల్లిన దర్శనములు 1) ద్వైతము 2) అద్వైతము 3) విశిష్టాద్వైతము అని మూడు. అపౌరుషేయములై, నిత్య నిర్దుష్టములగు వేదములకు అంత్య భాగములైన యుపనిషత్తులు, జగత్తునకు పరబ్రహ్మమే కారణము; దాని నుపాసించిననే మోక్షము కలుగును; అని యుపదేశించు చున్నవి. " యతో వా ఇమాని భూతాని జాయంతే...... ... ...తద్బ్రహ్మేతి తద్విజిజ్ఞాసస్వ " " కారణంతు...ధ్యేయః " అనునవి ఆ యుపనిషత్తులు. ఉపనిషత్తులు మూడు విధములుగా నున్నవి. కొన్ని యుప

నిషత్తులు "భోక్తా భోగ్యం ప్రేరితారం చ మత్వా జుష్ట స్తత స్తేన అమృతత్వ మేతి" యనునవి అచేతన, చేతన, పరబ్రహ్మములకు భేదమును బోధించు చున్నవి. "సదేవ సౌమ్య! ఇదమగ్ర ఆసీత్; ఏకమే వాద్వితీయం బ్రహ్మ; ప్రజ్ఞానం బ్రహ్మ: నేహనానా స్తి కిఞ్చన; ఉతాదేశో నేతి నేతి. సర్వం ఖల్విదం బ్రహ్మ; త త్త్వమసి" అనునవి జగద్బ్రహ్మలకు అభేదమును బోధించు చున్నవి. మఱి కొన్ని యుపనిషత్తులు - అంతర్యామి బ్రాహ్మణాదులు - "యః పృథివ్యాం తిష్ఠన్" అని యారంభించి "య ఆత్మని తిష్ఠన్, ఆత్మాన మంతరో యమయతి య మాత్మా న వేద, ఏషతే ఆత్మా అంతర్యా మ్యమృతః" అని యుపసంహరించు వాక్యములు జగద్బ్రహ్మలకు శరీరాత్మభావమును బోధించుచు ద్వైతా ద్వైత వాదములకు సమన్వయము కల్పించి విశిష్టాద్వైతమును బోధించు చున్నవి. వీనికే ఘటక శ్రుతు లని పేరు. ఇందు భేద శ్రుతులకు ప్రాధాన్య మిచ్చి అభేద శ్రుతులు ఔపచారికము లని, భేదమునే పరమార్థముగా ఉపదేశించు మతము - ద్వైత మతము. అభేద వాక్యములకు ప్రాముఖ్య మంగీకరించి భేద శ్రుతులకు వ్యావహారికత్వమును, అపచ్ఛేద న్యాయమున బాధ్యత్వమును కల్పించు మతము అద్వైత మతము. చేతనాచేతనములు పరబ్రహ్మకు శరీర స్థానీయములై అపృథక్సిద్ధ విశేషణము లైనందున, తద్విశిష్ట మగు పరబ్రహ్మ యొక్కటియే; విశేషణ విశేష్యములకు పరస్పరము భేద మున్నను విశిష్ట పదార్థ మొక్కటియే పరమార్థము - అని బోధించు మతము విశిష్టాద్వైత మతము.

పై మతము లన్నియు అనాది సిద్ధములే. ఏల యన ప్రస్థానత్రయ మని వ్యవహరింపబడు ఉపనిషత్తులు, బ్రహ్మ సూత్రములు, భగవద్గీత యను శ్రుతి, సూత్ర, స్మృతులను ప్రమాణములుగ నన్ని మతముల వారును అంగీకరించు చున్నారు కాలక్రమమున ఆయా మతములకు కొంచెము వన్నెవాసులు తగ్గగా, వానిని పునరుద్ధరించి, క్షోదక్షమమైన ప్రమాణ యుక్తులచే ఆయా మతములకు వ్యవస్థాపకు లైనందున వారి వారి పేర ఈ మతములు ప్రసిద్ధి లోనికి వచ్చినవి. కనుక శ్రీ శంకర భగవత్పాదాచార్యులకు ముందు అద్వైత మతము, శ్రీ భగవద్రామానుజాచార్యులకు ముందు విశిష్టాద్వైత మతము, శ్రీమధ్వాచార్యు లని కీర్తింపబడు ఆనంద తీర్థ భగవత్పాదులకు ముందు ద్వైత మతము లేవని భావింప గూడదు.

విశిష్టాద్వైతము - పుట్టు పూర్వోత్తరములు

పైన పేర్కొన్న యుపనిషత్తులు, శ్రీ బాదరాయణు లనుగ్రహించిన బ్రహ్మ సూత్రములు, శ్రీకృష్ణ పరమాత్మ ముఖపద్మమునుండి వెలువడిన భగవద్గీత, యను ప్రమాణ గ్రంథముల నాధారీకరించుకొని భగవద్బోధాయన, టంక, గుహదేవ, భారుచి, భర్తృమిత్ర, భర్తృ ప్రపంచ, ద్రమిడ ముని ప్రముఖులగు ఋషులు మహర్షులు, మహర్షి కల్పులు నగు మహనీయులచే అనూచానముగ ప్రవర్తింపజేయబడుచు మహాప్రవాహముగ

ఈ దర్శనము ప్రవర్తిల్లినది. దీనికి సంస్కృత వేదాంత ప్రస్థాన మని పేరు. ఇటులనే భగవదంశ సంభూతులై "ఉణ్ణుం శోరుం పరుహుం నీర్ తిన్నుం వెత్తలయుం ఎల్లాం కణ్ణన్" అనునటుల భగవంతుని కల్యాణ గుణ చారిత్రాద్యనుభవములనే ధారక, పోషక, భోగ్యములుగా గలిగి ఆ యనుభవమునందే మునిగి తేలుచున్నటువంటి పరాఙ్కుశ, పరకాలాది దివ్యసూరులకు (ఆళ్వారులకు) భగవదనుభవము ఉన్మత్తకము కాగా భగవదనుభవ పరీవాహరూపముగా ద్రావిడ దివ్యప్రబంధములుగా వేదము లవతరించినవి ఇది మఱియొక మహా ప్రవాహము. ఈ రెండు ప్రవాహములకు గంగాయమునా సంగమమువంటి సంగమమేర్పఱచి పరస్పర సమన్వయ సహకారములతో శ్రీ విశిష్టాద్వైతాచార్యులు ఈ సంప్రదాయమును తీర్చి దిద్దిరి. అందు మొట్టమొదటి యాచార్యులు శ్రీ మన్నాథమునులు. వారు అటు సంస్కృత వేద వేదాంత పారంగతులై ఇటు దివ్య సూరీశ్వరులలో ప్రధానులైన శ్రీ శఠకోప మునీశ్వరుల (నమ్మాళ్వారుల) పరమానుగ్రహమునకు పాత్రులై ద్రావిడ వేదాంతములలో పరినిష్ఠితులై ఈ సంప్రదాయమునకు ప్రథమాచార్యులైరి. దివ్యసూరి శేఖరులగు శ్రీ నమ్మాళ్వారులు ప్రపన్నజన కూటస్థులని ప్రసిద్ధి చెందగా, వీరు ఆచార్య సార్వభౌములని ప్రసిద్ధి పొందిరి. వీరి పౌత్రులే శ్రీ మద్యామునాచార్యుల వారు. వారికి, ద్రోణాచార్యునకు ఏకలవ్యునివలె శిష్యాగ్రేసరులై, వారి యుద్దేశ్యములను సంకల్పముల నన్నింటిని పరిపూర్ణము గావించి యటు కట్టు, జుట్టు, బొట్టు మొదలగు నాచారవ్యవహారములను తీర్చిదిద్ది, దేవాలయములను, మఠ మందిరములను దిద్ది తీర్చి, యిటు ఉపనిషత్తులకు వ్యాఖ్యానముగా వేదార్థ సంగ్రహమును, బ్రహ్మసూత్రములకు వ్యాఖ్యానముగా శ్రీ భాష్యమును, భగవద్గీతకు వ్యాఖ్యానముగా గీతా భాష్యమును, అనుభవ మార్గమునకు శరణాగతి గద్యాదులను, భగవదారాధన ప్రక్రియకు నిత్య గ్రంథమును అనుగ్రహించి బహుముఖముల, బహు భంగుల ఈ దర్శనమును ఆసేతుశీతనగము ప్రచారముచేయుటయే గాక యెప్పటికిని చెక్కు చెదరని రీతిని భగవద్రామానుజాచార్యుల వారు చక్కని కట్టుదిట్టములతో ప్రతిష్ఠించిరి. అందుచే ఈ దర్శనమును శ్రీ రామానుజదర్శన మని, వారి యందలి గౌరవ భావముతో వారి తరువాత వ్యవహరించు చున్నారు. శ్రీరంగమున నెలకొని యున్న శ్రీరంగనాథులే "ఈ దర్శనమునకు రామానుజదర్శన మని యిటుపై వ్యవహారము కలుగు గాక!" యని కట్టడి చేసి యున్నట్లు సంప్రదాయవేత్తలు చెప్పుచున్నారు. శ్రీ విశద వాక్ఛిఖామణియైన శ్రీ మణవాళ మహామునులు ఈ విషయమును "ఎంబెరుమానార్ దర్శన మన్రే ఇదుక్కు" అని వా రనుగ్రహించిన ఉపదేశ రత్నమాలా గ్రంథమునందు నిబంధించి యున్నారు.

వీరి యంతరంగ శిష్యులలో అరవమున 'వడుగనంబి' యని వ్యవహరింపబడు 'ఆంధ్రపూర్ణులు' అను నాచార్యులు పాలు కాచుట మొదలగు శ్రీ రామానుజాచార్యుల వారి యంతరంగ సేవల నిర్వహించుచు వేంచేసియుండిరి. వారు అష్టోత్తర శతమాలికను విరచించిరి. అందు శ్రీ వేంకటేశ్వరస్వామి వారికి శంఖ చక్రముల సమర్పించుట మొదలైన రామానుజాచార్యుల వార్లొనర్చిన యాశ్చర్యకరములగు పనులను కీర్తించిరి.

విశిష్టాద్వైత నామ నిర్వచనము

ఉపనిషదాదులలో ప్రతిపాదింపబడు అద్వైతము అనగా జగద్బ్రహ్మలకు ఐక్యము - సవిశేషాద్వైతమే కాని నిర్విశేషా ద్వైతము కాదు. అన్ని ప్రమాణములు - ప్రత్యక్షానుమా నాగమాదులు - సవిశేషవస్తువును గ్రహింపజేయు చున్నవే గాని నిర్విశేషవస్తువును గాదు నిర్విశేషమగు వస్తువు ప్రపంచమం దెక్కడను లేదు. అందుచే చిదచిద్విశిష్టమగు పర బ్రహ్మ మొక్కటియే తత్త్వము. చిత్తు అనగా చేతనుడు; జీవాత్మ. అచిత్తు అనగా అచేతనము; జడ పదార్థము. అచేతనమైన జడ పదార్థము చేతనున కెట్లు శరీరముగా నుండి విశేషణమై యథేష్ట వినియోగార్హ మగుచున్నదో చిదచిత్తులు రెండును పరమాత్మకు అట్లు శరీరము లగుచున్నవి. పరమాత్మ నియామకుడు. ఆధారము. శేషి (స్వామి) యగు చున్నాడు. చిదచిత్తులు ఆధేయములు. విధేయములు (నియామ్యములు). శేషములు అగుచున్నవి. చందన కుసుమ తాంబూలాదు లెటుల స్వప్రయోజన శూన్యములై, చేతనునికి యథేష్ట వినియోగార్హము లగుచున్నవో. అనుభవించు వానికి (యజమానికి) సుఖప్రీతికరము లగుచున్నవో అట్లే చిదచిత్తులు (చేతనాచేతనములు) రెండును పరమచేతనుడైన పరమాత్మకు యథేష్ట వినియోగార్హము లగుచు విశేషణము లగుచున్నవి. విశేషణములు పృథక్సిద్ధములు (వేరుపఱచుటకు శక్యమైనవి), అపృథక్సిద్ధములు (వేరుపఱచుటకు శక్యము కానివి) అని యిరు తెఱంగు లున్నవి. మనుష్యునకు దండ కుండలాదులు పృథక్సిద్ధ విశేషణములు కాగా (విశేష్యమును విడిచియు స్వతంత్రముగా నుండునవి) గుణక్రియాదులు అపృథక్సిద్ధ విశేషణములు (విశేష్యవస్తువును విడచి యుండజాలనివి). ఇచ్చట చేతనాచేతనములు రెండును పరమాత్మకు అపృథక్సిద్ధ విశేషణము లగుటచే వానిని విడిచి ప్రత్యేకముగా పరమాత్మగాని, పరమాత్మను విడిచి చేతనాచేతనములు గాని ప్రత్యేకముగా నుండ జాలవు. ఏతావతా చేతనాచేతన విశిష్టముగనే ఎల్లప్పుడు పరమాత్మ యున్నందున చేతనాచేతన విశిష్ట మైన పరబ్రహ్మ మొక్కటియే సత్యము - అని సిద్ధాంతీకరించు చున్నందున ఈ దర్శనమునకు విశిష్టాద్వైతమని పేరు ప్రసిద్ధులు గల్గినవి.

"ఏకమేవాద్వితీయం బ్రహ్మ" యను నుపనిషత్తులయందు ప్రతిపాదింపబడు అద్వైతము ఈ విశిష్టాద్వైతమే గాని నిర్విశేషాద్వైతము కాదు. "తత్త్వమసి" అను షడ్విధ తాత్పర్య లింగసమన్వితమైన అద్వైత బోధక వాక్యములలో ప్రధానమైన వాక్యము నందును విశిష్టాద్వైతమే ప్రతిపాద్యము గాని నిర్విశేషాద్వైతము కాదు. నిర్విశేషాద్వైతవాదులకు ఆ వాక్యమున జహదజహల్లక్షణ, సర్వపదలక్షణాదు లంగీకరింప ప్రయాసాములు కలుగును. విశిష్టాద్వైతమున "తత్" పదమునకు సర్వజ్ఞత్వాది విశిష్ట పరబ్రహ్మము, "త్వం" పదము నకు జీవ శరీరక పరబ్రహ్మ వాచ్యము. రెండింటికి అభేదము స్వారస సిద్ధమగుచున్నది. శరీర వాచక శబ్దములు శరీరి పర్యంత బోధకములుగాన లక్షణాది ప్రసక్తి లేదు. అనాది సిద్ధముగా అద్వైత మని పేరున్నను నిర్విశేషాద్వైతమును వ్యావర్తించుటకై విశిష్టాద్వైతము

అను వ్యవహార మేర్పఱుపబడినది మఱియు కార్యరూప మగు జగత్తు, పరబ్రహ్మకు అవినాభూతమే యయినందున చిదచిద్విశిష్ట పరబ్రహ్మము కారణ మయినటుల కార్యము కూడ అగుచున్నది. అనగా కారణము గాని, కార్యముగాని పరబ్రహ్మమే యని యర్థము. ఉభయావస్థల యందును చిదచిత్తులు పరబ్రహ్మమునకు అపృథక్సిద్ధములు. ఇచ్చట సూక్ష్మ చిదచిద్విశిష్ట పరబ్రహ్మము కారణము; స్థూల చిదచిద్విశిష్ట పరబ్రహ్మము కార్యము. కారణ దశలో మృత్తు, హిరణ్యము మున్నగు వస్తువులు సూక్ష్మముగను, ఘట శరావాది కార్యదశ యందు స్థూలముగను ఉండుట అనుభవ సిద్ధమై యున్నది కదా! అందుచే "విశిష్టంచ విశిష్టంచ విశిష్టే, తయోః అద్వైతం విశిష్టాద్వైతం" అనియు వ్యుత్పత్తి చెప్పవచ్చును. ఇందు ఒక 'విశిష్ట' పదము సూక్ష్మ చిదచిద్విశిష్ట పరబ్రహ్మ వాచకము. ఇంకొక విశిష్ట పదము స్థూల చిదచిద్విశిష్ట పరబ్రహ్మ వాచకము. స్థూల సూక్ష్మ భావము అచిత్తునందే యుండును; జ్ఞాన సంకోచ వికాసములు జీవునందే యుండును; పరబ్రహ్మకు ఏవియును లేవు. అందుచే నిర్వికారశ్రుత్యాదులకు విరోధము లేదు. "నిర్గుణం", "నిరంజనం" అను శ్రుతులకును దుర్గుణము లేవియు లేవనియు, "సర్వజ్ఞః", "సత్య సంకల్పః" అను శ్రుతులకు కల్యాణ గుణములు కలవనియు సమన్వయము చెప్పుకొనవలెననుటను గూడ "ఏష ఆత్మా ....సత్య సంకల్పః" అనుఘటక శ్రుతి సమన్వయ పూర్వకముగా నిరూపించు చున్నది ఒకే వాక్యమున మొదటి భాగమున దుర్గుణములు లేవని చెప్పి, రెండవ భాగమున కల్యాణ గుణములు గలవని చెప్పుచున్నది

మఱియు, విశిష్టులగు మహర్షులచేతను ప్రపన్న జనులగు ఆళ్వారులచేతను ఈ దర్శనము ప్రవర్తితమైనందున దీనికి విశిష్టాద్వైతమను పేరు వచ్చిన దనియు చెప్పుకొనవచ్చును.

శ్రీ మహాలక్ష్మి విశిష్టుడైన శ్రీ మహావిష్ణువే, అనగా - శ్రీమన్నారాయణుడే పర దైవతము. అతడే స్వామి. అతడే రక్షకుడు. అతడే ఉపాయము. అతడే ఉపేయము–అని భగవంతునకు, చేతనునకు నవవిధములైన సంబంధములు చెప్పబడుచున్నందున ఈ దర్శనమునకు శ్రీవైష్ణవ దర్శనమను వ్యవహారము సార్థకమే. ఇటులనే "జగచ్ఛరీరం యస్య సః శారీరః, శారీర మధికృత్య ప్రవృత్తేయం మీమాంసా, శారీరక మీమాంసా" యను వ్యుత్పత్తిచే శారీరక మీమాంస యను నామధేయము కూడ దీనికి అన్వర్థ మగుచున్నది. శాంకరాది మతముల యందు ఈ శరీర శరీరి భావము అంగీకరింప బడ నందున ఈ నామధేయము అన్వర్థము కానేరదు.

మఱియు, అంతఃపురమునందు నివసించు పతివ్రతల ధర్మములైన అనన్యార్హత్వ, అనన్య శరణ్యత్వ, అనన్య భోగ్యత్వములనెడు అకారత్రయమును అనుష్ఠేయములుగా స్వీకరించుటచే శుద్ధాంత సిద్ధాంత మనియు, పాంచరాత్రమును ద్రావిడ వేదములను ప్రమాణములుగా స్వీకరించు చున్నందున ఈ దర్శనమునకు భాగవత దర్శనమనియు వ్యవహార మేర్పడినది.

ఆంధ్రులు — విశిష్టాద్వైతమునకు వారు చేసిన సేవ

ఉపనిషదాదులు సంస్కృతమునను, ద్రావిడ దివ్యప్రబంధాదులు అరవమునను, ఇతర భాషా కవులు ఇతర భాషల యందును ఈ విశిష్టాద్వైత దర్శనమునకు ఎట్లు దోహద మొన రించిరో యట్లే ఆంధ్ర విద్వత్కవులు కూడ బహుభంగుల పరిపోషణము గావించిరి. అసలు, ఆంధ్రులనగా విశిష్టాద్వైత సంప్రదాయస్థులగు శ్రీవైష్ణవులే

ఆంధ్ర శబ్ద నిర్వచనము :

"అం ధరతీ త్యంధ్రః" అను వ్యుత్పత్తిచే ఈ యర్థము సిద్ధించుచున్నది. అదెట్లన 'అం' అనగా అకారవాచ్యుడైన శ్రీమన్నారాయణుని, ధరతి = తనకు శేషిభూతునిగా, అనగా స్వామిగా, రక్షకునిగా, ఉపాయభూతునిగా, ఉపేయముగా ధరించియున్నవాడు ఆంధ్రుడు. అనగా పరమ ప్రపన్నుడు "పితా చ రక్షక శ్శేషీ జ్ఞాతా జ్ఞేయో రమాపతిః, స్వామ్యా ధారః పతిశ్చేతి సంబంధా నవ కీర్తితాః" అని చేతనునికి పరమ చేతనునితో నవవిధ సంబంధము లున్నట్లు సంప్రదాయము చాటుచున్నది. ఆతనికి సంబంధించినవారు ఆంధ్రులు అథవా "అకారో విష్ణువాచకః" అని నిఘంటువు. "అ" ఇతి భగవతో వాసుదేవస్య ప్రథమాభిధానం" అను ప్రమాణము చేతను, 'అవ రక్షణే' యను ధాతువు వలన నిష్పన్న మైనందువలనను, అకారము సర్వరక్షకుడగు విష్ణువునకు వాచక మనుటలో ఏవిధమైన సందియమును లేదు. అథవా అకార వాచ్యుడైన శ్రీమన్నారాయణుని చిహ్నములైన ఊర్ధ్వపుంద్ర, శంఖచక్ర తులసీ నలినాక్షమాలాది చిహ్నములను ధరించు శ్రీవైష్ణవులు ఆంధ్రులు. "తాపః పుంద్రః తథా నామ మంత్రో యాగశ్చ పంచమః" అనునట్లు తప్త చక్రాంకనము, ఊర్ధ్వపుంద్రము, దాస్య నామము, విష్ణు గాయత్రిలోని షడక్షరీ, అష్టాక్షరీ, ద్వాదశాక్షరీత్యాది మంత్రముల యుపదేశము, భగవద్విగ్రహములనుగాని, సాలగ్రామ శిలలనుగాని పూజించుట - అను పంచ సంస్కారములు శ్రీవైష్ణవత్వ సంపాదకములు.

ఇక చారిత్రక దృష్టితో చూచినను ప్రాచీనాంధ్రులు విష్ణ్వారాధకులని తెలియుచున్నది. ప్రథమాంధ్రరాజన్యులగు శాతకర్ణి వంశీయులు విష్ణ్వారాధకులు. వారు వలస వచ్చునపుడు వారి యారాధ్యదైవమగు ఆంధ్రవిష్ణువును శ్రీకాకుళమునకు తెచ్చి ప్రతిష్ఠించినటుల తెలియు చున్నది. రాజ కవి శిఖామణియైన శ్రీకృష్ణదేవరాయలు ఆముక్తమాల్యదావతారికయందు శ్రీ కాకుళాంధ్ర విష్ణువు తన కలలో నగపడి "నేనే వేంకటాచలపతిని; నేనే తెలుగు రాయఁడను". అని చెప్పినట్లుగా పేర్కొని యున్నాడు.

మఱియు, శ్రీమహా విష్ణువును వహించువారు గరుత్మంతుడు, హనుమంతుడు — అని యందరికిని తేట తెల్లమైన విషయము. వీ రిరువురకు శ్రీవైష్ణవ సంప్రదాయమున పెరియ తిరువడి, శిరియ తిరువడి యని వ్యవహారము. 'వేదాత్మా విహగేశ్వరః' యను ప్రమా

ణముచే ఋగ్యజుస్సామ రూపాత్మకమగు త్రయియే – గరుత్మంతుడు. గరుడ వాహనారూఢుడైన భగవంతుని సేవింపుట చాలవిశేషమని చెప్పుటలోని పరమార్థము కూడ వేద ప్రతిపాద్యుడగు భగవంతుని సాక్షాత్కరించుకొనుట యనియే. కనుకనే విష్ణ్వాలయముల యందు గరుడోత్సవమున కంత ప్రాధాన్యము.

ఇక హనుమంతు డనగా ప్రశస్తమైన హనువులు (దవుడలు) కలవాడు. ఇచ్చట 'మతుప్' ప్రత్యయము ప్రశస్తార్థకము. వేదవేదాన్త తత్త్వజ్ఞుడై, అనుష్ఠాన సంపన్నుడై, అమోఘమైన వాక్పటిమ గలిగి మృదు మధుర భాషణముచే ఇతరులను ఆవర్జింపజేయ శక్తి గలిగిన ప్రతిభానైపుణ్య సంపన్నుడైన యాచార్యుడు. "ఆచార్యో వేదసంపన్నః, ఆచినోతి హి శాస్త్రార్థాన్" అను ప్రమాణములు తెల్పు ఆచార్య లక్షణములు హనుమంతుని యందు సుసంపన్నములై యున్నవని రామాయణ స్వాపదేశార్థముల ననుభవించిన పెద్దలకు విదితమై యున్నది. ఆత్మ పరమాత్మ స్వరూపులగు సీతారాములకు పరస్పర స్వరూప విజ్ఞానాదుల గల్గించి లంకారుద్ధ విదేహ రాజ తనయా న్యాయమున సంసార బద్ధుడగు చేతనుని ఉద్ధరించిన వాడగు శ్రీహనుమంతుడు ఆచార్యుడని సుందరకాండమునందలి స్వాపదేశార్థము. రామ నామాంగుళీయకమును స్వీకరించి "దాసోఽహం కోసలేంద్రస్య" అని వెల్లడించి, దేవికి సమర్పించి, దేవి చూడామణిని స్వామివారికి సమర్పించుట ప్రధానముగా ఆచార్య కృత్యమే. అస్తు నామ.

ఆంధ్ర కవులు - విశిష్టాద్వైతము

మొట్టమొదటి యాంధ్ర మహాకవులు విశిష్టాద్వైతమును స్పష్టముగా వర్ణింపకున్నను విశిష్టాద్వైత మత ప్రధానాంశములగు భక్తి, ప్రపత్తి, తదంగకముగా కర్మానుష్ఠానము మొదలైన వానిని అందందు పేర్కొనియే యున్నారు. ఆంధ్ర మహాభారత కర్తలలో మొదటి వారైన నన్నయ భట్టారకులు "శ్రీ వాణీ గిరిజాః" అని పేర్కొనుచు త్రిమూర్తులకు సమానస్థాయి నేర్పఱచి, వైదిక కర్మ మార్గ ప్రతిష్ఠాపనమే ప్రధానోద్దేశముగా స్వీకరించిరి రెండవ వారైన తిక్కన సోమయాజిగారు శైవ వైష్ణవ మతములకు ఎక్కుడు సామరస్యమును కల్పించుటకై హరిహర స్వరూపుని ఏర్పఱచి దేశీయ మార్గముచే పామరుల మనంబుల గూడ జూఱగొనుచు, అచ్చటచ్చట నాటకీయతను ప్రదర్శించుచు, వ్యంగ్య వైభవముతో కథను చమత్కరించుచు అనువాదమును సాగించిరి.

మూడవవారగు ఎఱ్ఱాప్రగడ, వారి భారతానువాదమున నందందు కొన్ని యంశములను నిరూపించుచు, హరివంశమున, నృసింహ పురాణమున కొన్ని శ్రీవైష్ణవ సంప్రదాయ రహస్యముల నందందు పొందు పఱచియున్నారు. శ్రీనాథుడు శైవమతమున మిగుల పక్షపాతమును ప్రదర్శించినను కొన్ని ప్రధాన ఘట్టములయందు వైష్ణవ మంతాంశములను గూడ పేర్కొనియే యున్నాడు. ఆంధ్రుల పాలిటి మధురాతి మధుర ఫలమై, అమృత

ప్రాయమైన మహాభాగవతములో బమ్మెర పోతనామాత్యుడు భగవంతుని కల్యాణగుణ చారిత్రములను వర్ణించుచు, గజేంద్ర మోక్షణము, రుక్మిణీ కల్యాణము, ప్రహ్లాద చరిత్ర, కుచేలోపాఖ్యానము మున్నగు ఘట్టములందు భగవంతుని పారమ్యమును, భగవద్భక్తిని, ప్రపత్తి భావమును, ఇతరములైన యనేక వైష్ణవ మత సిద్ధాంతములను పేర్కొనెనని రనుటలో సందేహము లేదు. ఆళ్వారులవలె "పలికెడిది భాగవత మఁట, పలికించెడివాఁడు రామభద్రుండఁట" అను అధ్యవసాయముతో అనుభవ పరీవాహరూపముగా భాగవత రసాయనమును పోతరాజుగారు ఆంధ్రులకు పంచిపెట్టిరి. పరమైకాంతిక భక్తి భావమును ప్రపంచించు రసగుళికలైన ఆతని పద్యరత్నములలో ఈ క్రిందివి కొన్ని :—

"సీ॥ మందార మకరంద మాధుర్యమునఁదేలు.........
విమత గుణశీల ! మాటలు వేయునేల ?" 7స్కం.150ప.

"సీ॥ కమలాక్షు నర్చించు కరములు కరములు.............
తండ్రి ! హరిఁజేరు మనియెడి తండ్రి తండ్రి." 7స్కం.169ప.

"మ॥ సిరికిం జెప్పఁడు శంఖ చక్ర యుగమున్.............
గజప్రాణావనోత్సాహియై." 8స్కం.96ప.

"శా॥ లావొక్కింతయులేదు, ధైర్యము.............
సంరక్షింపు భద్రాత్మకా !" 8స్కం.90ప.

కాని పోతనామాత్యుని స్వమతము అద్వైత పరమార్థ మిశ్రమమైన శ్రీవైష్ణవ మతమేగాని, సాక్షాత్తుగ విశిష్టాద్వైతమత ప్రవణమని చెప్పుటకు వీలులేదు.

ఇక, ప్రబంధయుగమున, శ్రీకృష్ణదేవరాయల వాల్లభ్యము సంపాదించుటకు, గురువులైన వైష్ణవాచార్యుల సంప్రీతి కొఱకును అల్లసాని పెద్దన మొదలైన కవులు కొన్ని వైష్ణవ సంప్రదాయములను పేర్కొన్నను అవి సాక్షాత్తుగా, స్పష్టముగా విశిష్టాద్వైతమునకు సంబంధించినవికావు. ఈ లోటుల నన్నింటిని పూర్తిచేయుటకో యనునట్లు కవిరాజశేఖరుడైన శ్రీకృష్ణదేవరాయలు విశిష్టాద్వైత మత సంప్రదాయములను సమగ్రముగ ప్రతిపాదింపవలయుననియే తన యాముక్తమాల్యదా మహాకావ్యమును విరచించిరి. కావ్యమున కిడిన నామధేయమే తత్సంప్రదాయ పరిష్వ్కతను తెలియ జేయుచున్నది."చూడి కొడుత్త నాచ్చియార్" అను తమిళ పదమునకు "ఆముక్తమాల్యద" యని పదశః అనువాదము చేసిరి. ఇక ఆండాళమ్మవారి కథ శ్రీవైష్ణవ సిద్ధాంతమునకు మూలకందమైనది. ఆమె వైభవమును దెలుపుటకై, వారి తండ్రిగారైన విష్ణుచిత్తుల గూర్చి సంగ్రహముగా తెలుపవలసి యున్నను అంతటితో రాయలు ఆగలేదు. విష్ణుచిత్తులు చేసిన పరతత్త్వ నిర్ణయ వర్ణన ఘట్టమున విశిష్టాద్వైత ప్రమేయముల నన్నింటిని గుప్పించి. విష్ణువే పరదైవత మని శ్రుతి, స్మృతి, పురాణ వచన పురస్సరముగా సిద్ధాంతీకరించిరి. ఈ కథలో ప్రసక్తి లేనప్పటికిని ఏదియో

యొక ప్రసక్తిని కల్పించి శ్రీమద్రామానుజాచార్యుల వారి పరమాచార్యులైన శ్రీమద్యామునాచార్యులవారి చరిత్రను పొందుపఱిచి, విశిష్టాద్వైతమున వారి కుండు అభినివేశ ప్రావణ్యౌత్సుక్యాదులను ప్రకటించిరి. ఇటులనే ఖాండిక్యకేశిధ్వజోపాఖ్యానమునందును, మాలదాసరి వృత్తాంతము నందును శ్రీ వైష్ణవేతరులకు సులభములు గాని యనేక ప్రతితంత్ర సిద్ధాంతములను కూలంకషముగా నభివర్ణించిరి. మచ్చునకు కొన్ని ఘట్టములు :—

విష్ణుచిత్తుల యన్యమతఖండనము :—

సీ॥ 'జగదుద్గతికిని బీజము ప్రధాన' మన సీ
క్షత్యాది వీఁకు నశబ్ద వాదిఁ
బొరి 'నీకుఁడేన' నాభోగ మాత్రేత్యాద్యు
దాహృతి స్ఫూర్తి మాయా వివాది,
'ఫలియించుఁ గ్రియయ' నా ఫలమత యిత్యాది
సర్వేశుఁ గొనవి యపూర్వవాది,
'శాస్త్రయోనిత్వా'ది సరణి 'నీశ్వరునిఁదె
ల్పెడు ననుమాన' మ న్నీలు వాది.

గీ॥ నిత్యులందెల్ల నిత్యుఁ డ న్స్మృత్యురూక్తి
క్షణిక సర్వజ్ఞతేషి సౌగత వివాది,
'నసుపపత్తేర్న' యను సూత్ర మాదియైన
వాణి నృపతికుఁ బ్రత్యక్షవాది, గెలిచె:,' ఆము — 3ఆ. 8ప.

విశిష్టాద్వైత స్థాపనము :—

సీ॥ ఆదినారాయణుం డాయె నొక్కఁ'డ. బ్రహ్మ
లేఁడు, మహేశుండులేఁడు లేదు
రోదసి, లేఁడు సూర్యుఁడు, లేఁడు చంద్రుఁడు,
లేవు నక్షత్రము, ల్లేవు నీళ్ళు
లేదగ్ని, యట్లుండ 'లీల నేకాకిత
చనదు, పెక్కయ్యెద' నుచు నయ్యెఁ
జిదచిద్ద్వయంబు సొచ్చి, యని ఛాందోగ్యంబు
దెలిపెడు; నంతరాదిత్య విద్య

గీ॥ నర్కులోఁ బుండరీకాక్షుఁ డతఁడ యగుట
కక్షిణీ యవి యష్ట దృక్త్ర్యక్ష దశ శ
తాక్ష విధి రుద్ర శక్రాదులందు నొకఁడు
కామి కా శ్రుతియే విలక్షణతఁ దెలిపె. ఆము—3ఆ. 10ప.

ఇట్లే, రాయల యాస్థాన మందలి యష్ట దిగ్గజములయం దొక్కఁడుగా భావింప బడిన తెనాలి రామకృష్ణుని పాండురంగమాహాత్మ్యమునందును, ఘటికాచల మాహాత్మ్యము నందును పర వ్యూహ విభ వాంతర్యా మ్యర్చావతారముల క్రమములు, మఱికొన్ని విశిష్టాద్వైత సంప్రదాయములు నిరూపింపబడియున్నవి.

పుండరీక మౌనికి శ్రీకృష్ణుడు సాక్షాత్కరించిన ఘట్టము నందలి "ఆగమ సముద్ధరణ రాగ రస లంపట!" (4-85) అను దశావతార వర్ణనాత్మకమైన లయగ్రాహిలోను, "జగత్పతి భవత్పదాబ్జయుగ భక్తి" (4-89) యను పృథ్వీవృత్తమునను విశిష్టాద్వైత మత ప్రమేయములు పెక్కు వర్ణింప బడినవి. ముఖ్యముగా ఈ క్రింది సీసము "జిహ్వే కీర్తయ కేశవం" అను ముకుందమాలా శ్లోకమును జ్ఞాపకపఱచు చున్నది చూడుడు :

" సీ॥ నడతు నీక్షేత్రంబునకుఁ; జెయి చాచి య
ర్చింతు నీ నమ్మిన సేవకులను;
మ్రొక్కుదు నీపాదములకు; జిహ్వవీధి
నీ నామములు వక్కణింతు నెపుడు;
నర్పింతు నీ సేవకై సర్వదేహంబుఁ;
జింతింతు నీ లీలఁ జిత్తసరణిఁ;
దనివోక నీ చక్కఁదనము సంవీక్షింతు;
నీ యవధానము నెమ్మి విందు;

గీ॥ బ్రహ్మరుద్రాదులకుఁ గానఁ బడని నీవు
నేఁడు నా మ్రోల నిలిచితి; నీలవర్ణ!
వర్ణనాతీత! మత్ప్రాగ్భవప్రవృత్తి
పుణ్యపరిపాక మేరికిఁ బొగడఁ దరమె?" పాండు — 4ఆ. 92ప.

ఇట్లే యీకవి, భైమీనది పాండురంగని నుతించు పట్టున గల

"సీ॥ జగదుద్భవ స్థితి క్షయహేతు వెవ్వఁడా
దేవాదిదేవుండు దిక్కు నాకు;
గ్రాహనిగ్రహ మీఁగి కరిఁ గాచె నెవ్వఁడా
దృఢదయామయమూర్తి దిక్కు నాకుఁ;
దుది పదంబు నొసంగి ధ్రువుఁ గాచె నెవ్వఁడా
త్రిభువనాధీశుండు దిక్కు నాకు;
ద్రోవది బన్నంబు దొలఁగించె నెవ్వఁడా
దీన మందారుండు దిక్కు నాకు;

గీ॥ నెవ్వని పదాబ్జమున జనియించు జలము
మజ్జనకుఁడైన శివుఁ డాత్మమౌళి నిలిపె
నమ్మహా విష్ణుఁడా కృష్ణుఁ డా గుణాబ్ధి
దేవకీ నందనుఁడె యెందు దిక్కు నాకు." పాండు - 5ఆ. 139ప.

మొదలైన ఘట్టములలో శ్రీవైష్ణవ ప్రక్రియను మెండుగా స్వీకరించి యున్నాడు. ఇంతియ గాక, ఈతని గ్రంథములలో 'తిరువారాధనము, శ్రీసేన మొదలియారు, తిరుమేను' మున్నగు శ్రీవైష్ణవ సంప్రదాయ పదములు విరివిగా వాడబడియున్నవి.

ఇప్పట్టున, కలియుగ ప్రత్యక్ష దైవమైన శ్రీవేంకటేశ్వరస్వామి యంతరంగ భక్తులై దినమున కొక్క కీర్తనకు తఱుగు లేకుండ ముప్పదిరెండువేల సంకీర్తనములను పతివ్రతా ధర్మముతో శ్రీవేంకటేశ్వరస్వామి వారి విషయముననే యభివర్ణించిన పదకవితాపితామహుడు. సంకీర్తనాచార్యుడు, మహానుభావుడు నైన శ్రీతాళ్ళపాక అన్నమాచార్యులవారి సంకీర్తనములు, వారి పుత్ర పౌత్రుల రచనలు, వారి వంశీయులైన యనేక కవుల రచనలు శ్రీవైష్ణవ సంప్రదాయమునకు పెట్టని కోటలుగా, పెన్నిధులుగా నలరారుచున్నవి.

అన్నమాచార్యుల మనుమడైన చిన్నన్న స్వయముగా విరచించిన అన్నమాచార్య చరిత్రమునందు, అతడు, తమ పెద్దల కీర్తనములు 'ఆంధ్ర వేదము'లని కీర్తించి యున్నాడు. వస్తుతత్త్వమున తాళ్ళపాకవారి రచనలు, విశిష్టాద్వైతమున కాంధ్రు లొనరించిన పరిపోషణమునకు నికషోపలములు. అరవమున ఆళ్వారుల రచనల వలె ఆంధ్రమున తాళ్ళపాకవారి కృతులు వేదాంతములే. క్రీ.శ. పదునైదవ శతాబ్ది యందే యీతాళ్ళపాక కవు లుద్భవించి యటు సాహిత్యమునకు, నిటు సంగీతమునకు మాత్రమే గాక శ్రీవిశిష్టాద్వైతమునకు అనుపమమైన పరిపోషణమును గల్గ జేసిన విషయము విస్మరింపరాని విశిష్టత కలది ఈ తాళ్ళపాక కవుల రచనల నుండి యొకటి రెండు ఘట్టము లీ క్రింద నుదాహరింపబడుచున్నవి.

"ఇప్పు డిటు కలగంటి నెల్లలోకములకు" — (అన్న. అధ్యా. 6 రేకు)
"బ్రహ్మ గడిగిన పాదము, బ్రహ్మము దా నీపాదము" —(అన్న. అధ్యా. 31 రేకు)
"ఇందరికి నభయంబు లిచ్చు చేయి" — (2 వాల్యం. 215 పుట)
"వైష్ణవులు గానివార లెవ్వరు లేరు" — (అన్న. అధ్యా. 6 రేకు)
"చాటెద నిదియే సత్యము సుండో" — (అన్న. అధ్యా. 138 రేకు)
ఈ కీర్తనము లన్నింటిలోను విశిష్టాద్వైత ప్రమేయములు నిండుకొని యున్నవి.

ఇట్లే, ముముక్షు జనకల్పకము అను గ్రంథము ఆంధ్రులు విశిష్టాద్వైతమత ప్రచారమునకు గావించిన ఘంటాపథమై యలరారుచున్నది. అందు ఆళ్వారాచార్యుల చరిత్రములు, విశిష్టాద్వైత సిద్ధాంతములు, అంశాంశములతో నటనట నిరూపింపబడి యున్నవి. మఱియు

నంబూరి కేశవాచార్యులు రచియించిన దివ్యసూరి చరితమగు "ఆచార్య సూక్తి ముక్తావళి" యను ఆళ్వారుల చరిత్రమునందు శ్రీ వైష్ణవాచార్యుల చరిత్రలు, విశిష్టాద్వైత సంప్రదాయ రహస్యములు విశిష్టక్రమమున నిరూపింపబడియున్నవి. ఇంకను నెందరో ప్రాచీనాధుని కాంధ్ర కవివర్యులు శ్రీ విశిష్టాద్వైత దర్శన ప్రతిపాదకములగు పెక్కు గ్రంథముల విరచించి యున్నారు; విరచించుచున్నారు. వాని నన్నింటిని పేర్కొనుట ప్రత్యేక గ్రంథమే యగును.

వేయేల: ఆంధ్రభోజుడగు శ్రీకృష్ణదేవరాయలు విశిష్ట క్రమముతో ఆంధ్రుల కందించిన ఆముక్తమాల్యదా (విష్ణుచిత్తీయ) మహాకావ్యము, సంకీర్తనాచార్యులగు తాళ్ళపాకవారి రచనలు అనునవియే ఆంధ్రులు విశిష్టాద్వైతమునకు గావించిన పరిపోషణమునకు చాలిన నిదర్శనములు.

ఉపదర్శనములు

శ్రీ రత్నాకర బాలరాజు, ఎం.ఏ.

SYNOPSIS

The author, Mr. Ratnakara Balaraju, here defines the Darśanas as those precepts that stand the test of logic and the word *darśana* is derived from the root *dṛś* 'to see'. Sāṃkhya, Yoga, Bauddha and Jaina Darśanas are usually treated as the minor Darśanas, though it is not correct.

The author points out that in the year 1710 Paraśurāmapantula Liṅgamūrti Gurumūrti, a native of Warangal wrote the work *Śrīsītārāmāñjaneyasaṃvādamu* on Yoga. Here he tried to fuse the Sāṃkhya with the Vedānta Darśanas. The author further states that Vēmana and Tarigoṇḍa Veṅkamāmba, in their works tried to bring about parity between Sāṃkhya, Yoga and Vedānta. Tarigoṇḍa Veṅkamāmba wrote the *Rājayōgasāramu*.

Ārya Nāgārjuna (170–199 A.D) though born at Vidarbha, lived at Śrīśailam in Āndhra through out his life. The hill on which he lived is still known as Nāgārjunaparvatamu. It seems that the king Yajñaśrīśātakarṇi belonging to the Sātavāhanas, constructed a Saṃghārāma on the Śrīparvata. He advocates Mahāyāna-bauddha. He is the author of the *Mādhyamikasūtras* in which he says that all the beings who are devoted to the Lord Buddha attain *Nirvāṇa*.

Mr. Balaraju doubtlessly points out here that Dr. Radhakrishnan has treated the Jaina Philosophy at length in his work *The Indian Philosophy* and equated the *Nirvāṇa* of Jaina with the state of Advaita. In connection with the Bhakti Darśanas, the author deals with Līlāśuka (1300 A.D.), the author of the *Kṛṣṇakarṇāmṛta* and *Govindadāmodarastava*.

Next he speaks of Nimbārka belonging to the thirteenth century, who was born at Nimbapura near Bellary. He wrote a commentary called *Vedānta-pārijāta-saurabha* on the *Vedāntasūtras*, etc., where he expounds his school of philosophy called the Nimbārka school.

Śrīpatipaṇḍita of the eleventh century was a native of Vijayawada. He wrote a commentary on the *Vedāntasūtra*, in support of Dvaitādvaita. Vallabha born in A.D. 1479 was the founder of the Śuddhādvaita. He is a Telugu brahmin. He wrote a commentary called *Aṇubhāṣya* on the *Brahmasūtras*. But after the *sūtra* III. ii. 23, his second son Viṭṭhala completed the commentary. Viṭṭhala wrote a commentary *Subodhinī* on the *Bhāgavata* also. Vallabha criticizes the *Māyā* doctrine of Śaṅkara. Kañcerla Gōpanna famously known as Bhadrācala Rāmadāsu of the seventeenth century is another in the field of Bhakti. He was born in Nēlakoṇḍapalle in the vicinity of Khammam. His devotional songs are very famous.

Nārāyaṇatīrtha (about A.D. 1675) was born at Kāja a village near Guntur He was the son of Tallāvajjhala Nīlakaṇṭhaśāstrī and his first name was Govindaśāstī. He was the student of Śivarāmānanda for his *sanyāsa* after which he came to be known as Nārāyaṇatīrtha. He composed the *Śrīkṛṣṇalīlātaraṅgiṇī*, a work of devotional songs, advocating Advaita philosphy.

Next comes Tyāgarāju (A.D. 1767-1847) an Āndhra settled at Tiruvārūr in the Tanjore District composed the songs famously known as the *Tyāgarāja-kīrtanas*'. From the songs it can be clearly understood that he becomes an illustrated example of the saying '*anurāgād virāgaḥ*'.
—K.S R.

సాంఖ్య, యోగ, బుద్ధ, జైన దర్శనములును, ఇతర ఆస్తిక (భక్తి) దర్శనములును ఉపదర్శనములు (Minor Darśanas) అని ఈ సభను ప్రారంభించినవారు నిర్వచించినారు. దర్శనశబ్దమునకు ఆలోచనావిధానమని అర్థము. ఇది 'దృశ్' ధాతువునుండి కలిగినది. హేతు తర్కబద్ధములైన సిద్ధాంతములకును దర్శన శబ్ద మన్వయించును.

సాంఖ్య. యోగ దర్శనములు సంప్రదాయ బద్ధములైన షడ్దర్శనములలో ముఖ్యము లైనవి; అతి ప్రాచీనములైనవి. వీనిని ఉపదర్శనము లనుట ఔపచారికము. సాంఖ్య దర్శనకర్త కపిలుడు. 'సిద్ధానాం కపిలో మునిః'— అని భగవానుడీతనిని తనవిభూతిగా వర్ణించెను. యోగదర్శన కర్త పతంజలి. బుద్ధ దర్శన ప్రవర్తకుడు బుద్ధగౌతముడు. జైన దర్శన ప్రవర్తకుడు మహావీరతీర్థంకరుడు. బౌద్ధ జైన దర్శనములు అవైదిక దర్శనము లని పేరొందుట దురదృష్టకరము. ఇతర ఆస్తిక దర్శనములలో, భక్తి దర్శనములలో–

విశిష్టాద్వైత, ద్వైత, ద్వైతాద్వైత, భేదాభేద, శుద్ధాద్వైత దర్శనములు, భగవన్నామ సంకీర్తన దర్శనమును ముఖ్యములు.

ఆంధ్రావనియందు జన్మించినవారు, లేదా తెలుగు భాషను మాతృభాషగా గల్గి అన్య ప్రాంతములయందు నివసించినవారు, ఆంధ్రదేశమునకు అన్య ప్రాంతములనుండి వచ్చి స్థిరపడిపోయిన వారును ఆంధ్రులే. ఇట్టివారిలో పైన పేర్కొన్న దర్శనములను ప్రవర్తింప జేసిన మహితాత్ములను, వారి సనాతన ధర్మారాధనను గుఱించి ప్రస్తుతము ముచ్చటింప వలయును.

సాంఖ్య యోగ దర్శనములు

సాంఖ్య యోగ దర్శనములకు విపుల వ్యాఖ్యానములను వ్రాసి ప్రపంచ ప్రశస్తిని గాంచిన శ్రీ రాధాకృష్ణపండితుడు ఆంధ్రుడు. వారి భారతీయ తత్త్వశాస్త్రమునందు సర్వ దర్శనములు వ్యాఖ్యాతములు. కాన వారు సర్వదర్శన భాష్యకారులు; ప్రాక్పశ్చిమ ప్రపంచములకు సద్భావ సేతువును నిర్మించినవారు.

శ్రీ పరశురామపంతుల లింగమూర్తి గురుమూర్తి క్రీ.శ. 1710 ప్రాంతమున ఓరుగల్లు నగరమున నొకభాగమైన మట్టెవాడలో జన్మించెను. విద్యాశూన్యుడై 'ఈదులవాయ' అను గ్రామమున సంచరించుచుండ, సమీప పర్వతమున నివసించు మహాదేవయోగి యను మహాత్ముడు ఈతని శుభ సంస్కారముల గాంచి రామమంత్రోపదేశ మొనరించెను. తజ్జప తదర్థ ధ్యానములవలన లింగమూర్తి రామసాక్షాత్కారమును పొంది జీవన్ముక్తుడయ్యెను. ఈతడు యోగ గ్రంథమగు శ్రీ సీతారామాంజనేయ సంవాద కావ్యమును రచించెను. ఇందు సాంఖ్య, యోగములు వేదాంత దర్శనముతో సమన్వయింపబడినవి. మొదట నీ సాంఖ్య యోగ దర్శన విషయములను సంగ్రహముగ తెలిసికొందము. ఇవి పరిణామ వాదమును స్థాపించును; ప్రకృతి పురుషులయొక్క ద్వైత తత్త్వముతో ప్రారంభమగును.

> "మూల ప్రకృతి రవికృతిః
> మహదాద్యాః ప్రకృతి వికృతయః సప్త
> షోడశకస్తు వికారో
> న ప్రకృతి ర్నవికృతిః పురుషః॥" (సాంఖ్యకారికా, 3)

మూలప్రకృతి (త్రిగుణాత్మకము) అవికృతి. మహత్తు, అహంకారము, పంచ తన్మాత్రలు, ఈ యేడును ఇతరములకు కారణములగుటచే ప్రకృతులును, మూలప్రకృతి కార్యము లగుటవలన వికృతులు నని చెప్పబడినవి. పంచ మహాభూతములు, ఏకాదశేంద్రియములు — ఈ పదునాఱును వికారములు. పురుషుడు ప్రకృతికాని, వికృతికాని, ప్రకృతి

వికృతికాని కాదు. త్రిగుణాత్మకమగు మూల ప్రకృతియే ఇరువది నాలుగు తత్త్వములుగా, దృశ్య జగత్తుగా పరిణమించుచున్నది. ప్రళయ సమయమున ఈ తత్త్వములన్నియు ప్రకృతియందు లయించుచున్నవి అప్పుడు ప్రకృతి గుణసామ్యావస్థ పొందుచున్నది.

జడమగు ప్రకృతి, చైతన్య రూపియగు పురుషుని సాన్నిధ్యముచేతనే పరిణమించు చున్నది. ప్రకృతి జడము, అంధము; పురుషుడు సహజముగా నిష్క్రియుడు, నిర్గుణుడు. మొదట వీరి సంయోగమెట్లు గలిగినది? అచేతనప్రకృతి విమోక్షార్థిగా ప్రవర్తించుట యెట్లు? మొదట ప్రకృతియొక్క గుణ సామ్యావస్థ ఎట్లు చలించి గుణవైషమ్యమునకు దారి తీసినది? ఈ ప్రశ్నలకు సాంఖ్య దర్శన మొసగు సమాధానములు సంతృప్తికరములు కావు.

పురుషుడు, ప్రకృతి వేఱను జ్ఞానము పొందగనే ప్రకృతివిముక్తుడై తన నైసర్గిక స్థితియగు కైవల్యమును పొందుచున్నాడు. ప్రకృతి కార్యములు తనవిగా భావించి పురుషుడు జనన మరణ రూపమగు సంసారమును పొందుచున్నాడు. ప్రకృతి పురుష వివేకమే మోక్షకారణము.

యోగ దర్శనము సాంఖ్య దర్శనముయొక్క అనుష్ఠాన రూపము. యమ, నియ మాదులచేత బుద్ధి సాత్త్వికముగా పరిణమింపగనే ప్రకృతి పురుష వివేక ఖ్యాతి (జ్ఞానము) కలుగుచున్నది. దానివలన పురుషుడు కైవల్యమును పొందుచున్నాడు. ప్రకృతి ఏకము, అనాది; పురుషులు అనంతసంఖ్యలు — అని సాంఖ్యము బోధించి, ఈశ్వరుని అవసరమును అంగీకరింపదు.

యోగము కైవల్యసాధన మార్గమును వివరించును. యమ నియ మాసన ప్రాణా యామ ప్రత్యాహార ధ్యాన ధారణ సమాధులు అష్టాంగములు. మానవ స్వభావమందలి స్వార్థ రహిత స్థితి పెంపొందించుటకు మొదటి రెండు యోగాంగములు ఉపకరించును. అహింస, సత్య, అస్తేయ, బ్రహ్మచర్య, అపరిగ్రహములు ఐదు యమములు. శౌచ సంతోష తపః స్వాధ్యాయ ఈశ్వరప్రణిధానములు ఐదు నియమములు. ఇవి యోగమందలి Ten Commandments.

పతంజలి ననుసరించి ఈశ్వర ప్రణిధానమువలన సమాధి సిద్ధించును. కాని, ఈశ్వరుడు యోగదర్శనమున కేవలమొక పురుష విశిష్టుడు; సృష్టి స్థితి లయములకు కారణము కాడు.

ఇట్లు ద్వైతరూపములను, జగత్సృష్టికి ఈశ్వరుని అవసరమును గుర్తింపని సాంఖ్య యోగ దర్శనములను లింగమూర్తి వేదాంతదర్శనముతో సమన్వయించి అపూర్వ సామరస్య మును సాధించెను.

యోగము నాత డిట్లు నిర్వచించెను.

" ప్రత్యగాత్మ స్వరూపుఁడై పరఁగు తనకు
రమణ పరమాత్ముఁడైన శ్రీరామునకును
సమరసైక్యాను సంధానసరణి యెద్ది
అదియె యోగంబు సదుపాయ మాంజనేయ ! "

జీవాత్మ పరమాత్మల ఐక్యానుసంధానమే యోగము. త్రిగుణాత్మికయగు మూల ప్రకృతి ఈశ్వరుని శక్తి (అపర). జీవులు ఈశ్వరుని పరాప్రకృతి రూపులు. ఈశ్వరేక్షణ చేతనే ప్రకృతి జగమును సృజించుచున్నది. జీవుడు ప్రకృతి కార్యములను తనవిగా భావింపక, తాను బ్రహ్మరూపుడనని తెలిసికొనవలయును. దానికి శ్రీరామభక్తి వైరాగ్య బోధోపరతులు ముఖ్యములు. అపుడు జగమంతయు బ్రహ్మమయముగా జ్ఞానికి గోచరించును.

మ॥ శివ జీవైక్య సమాధియందు విలసచ్చిన్మాత్ర తత్త్వంబు దా
నవలీలం గని పూర్ణుఁడై పిదప మాయా సంసృతిం జెందినం
దవుల న్నేర్చునె యోగి ? పాలుపెరుగై త్రచ్చంగ వేరైన యా
నవనీతంబిక చల్లలోఁ గలియునే నానా ప్రకారంబులన్.

విశ్వ రూపంబు చేఁదోఁచు విష్ణుమూర్తి
విష్ణువగుఁగాక పరికింప విశ్వ మగునె ?

వెలయంగా తనుఁ గాంచు కేవలునకున్ విశ్వంబు చూపట్టునే ?
కలలోఁగన్న గజంబు మేలుకొనినం గన్పట్టునే మారుతీ !

ఈ చిన్న వ్యాసమున లింగమూర్తి గురుమూర్తి యోగ సమన్వయమును సమగ్రముగ చూపుట సాధ్యముకాదు. వేమన, తరిగొండ వేంకమాంబ వీరును తమ కృతులలో సాంఖ్య యోగములను వేదాంతముతో సమన్వయించిరి. రాజయోగసారమును తరిగొండ వేంకమాంబ రచించెను.

బుద్ధ దర్శనము

ఆర్యనాగార్జునుడు – (170–199 A. D.) – విదర్భ దేశమున జన్మించినను ఆంధ్రదేశ మందలి శ్రీపర్వతమున – నాగార్జున కొండపై – నివసించెను. ఆంధ్ర శాతవాహన ప్రభువులలో నొకరైన యజ్ఞశ్రీశాతకర్ణి ఈయనకోస మొక సంఘారామమును శ్రీపర్వతముపై నిర్మించెనట. ఈయన మహాయాన బౌద్ధ ధర్మ ప్రవర్తకుడు. మాధ్యమిక సూత్ర

కర్త. మహాయానము బుద్ధదేవుని యెడల భక్తిని బోధించి, సర్వజీవులు నిర్వాణమును పొందవచ్చునని, నిర్వాణ మనగా ఏకైక సత్యరూపమని, అది మన వ్యవహారాను భవము నందలి జీవాత్మలక్షణములేవియు లేని శూన్య గుణ రూపమని చెప్పును. పరమార్థ లక్షణ మును నాగార్జును డిట్లు వర్ణించెను.

"అనిరోధ మనుత్పాద మనుచ్ఛేద మశాశ్వతం,
అనేకార్థ మనానార్థ మనాగమ మనిర్గమమ్ ।
నసన్నాసన్న సదస న్న చాప్యనుభయాత్మకం
చతుష్కోటి వినిర్ముక్తం తత్త్వం మాధ్యమికా విదుః ॥"
(మాధ్యమికకారిక)

శబ్దముల కందనిది నిర్వాణస్థితి. అది అనిర్వచనీయము.

సర్వేపల్లి రాధాకృష్ణ పండితుడు : జగత్ప్రసిద్ధ తత్త్వవేత్తయైన రాధాకృష్ణ పండితుని జీవిత విశేషములను వివరింప నవసరములేదు. తన భారతీయ తత్త్వశాస్త్రమున బౌద్ధ జైన దర్శనములతోపాటు సర్వదర్శనములకు మనోజ్ఞ సమన్వయ భాష్యము కూర్చిన ప్రజ్ఞాశాలి. సుమారు 30 గ్రంథములకు కర్త. బుద్ధదర్శనము వేదోపనిషత్తులకు విరుద్ధము కాదు. బుద్ధుడు క్రీ.పూ 6వ శతాబ్దమున జన్మించి ఆర్య అష్టాంగ మార్గము నుపదేశించెను. జన్మము దుఃఖము; మరణము దుఃఖము; అప్రియ సంయోగము దుఃఖము; ప్రియ విప్రయోగము దుఃఖము. దుఃఖ విముక్తి పొందుటే జీవితధ్యేయము.

ప్రతి వస్తువునకును కారణమున్నది. అది మరల నొక కార్యమునకు కారణమగు చున్నది. ఈ విశాల విశ్వము కారణ ధర్మ సూత్రముచే పరిపాలింప బడుచున్నది. (dependent origination). కాన దుఃఖమునకు కారణముండవలయును. దానిని తెలిసి కొన్నచో దుఃఖము నశించును. ఇది బుద్ధుని ఉపదేశము. అవిద్య ప్రత్యేక వ్యక్తిత్వ మునకు కారణము. దాని ఆచరణరూపము తృష్ణ. అవిద్య. భేద దర్శనమును కలిగించి జీవన పరిపూర్ణ స్థితిని నిరసింపజేయును. అవిద్య వలన మానవుడు విశ్వజీవన సాగరమున తన్ను ప్రత్యేక వ్యక్తిగా భావించును. ఇది. అల సముద్రము కంటె తాను భిన్నమని భావించుట వంటిది దీనివలన సంకుచితాహంకారము జనించుచున్నది. దుఃఖము సంకుచిత భావముయొక్క ఫలము. ఇహ పర లోకములకు రెంటికి సంబంధించిన దురదృష్టముల కన్నిటికిని కారణము తృష్ణ. రాగము, అవిద్య వీనికి కారణము.

అవిద్యను అధ్యాత్మజ్ఞానముచేతను, తృష్ణను శీలాచరణముచేతను జయింపవలెను. మానవుడు తాను చేయు కర్మముల వలననే ఉత్తమ, మధ్యమ, అధమ స్థానముల బొందు

చున్నాడు. మానవజాతి స్వీయకర్మవలననే పరిణామమును పొందుచున్నది. కారణ సూత్రము బలీయము. జీవితము అనంత నైతిక శాసన ధర్మమునకు లోబడినదని బుద్ధుడు సాక్షాత్కారము నందెను. ప్రపంచ మందలి నానాత్వమునకు కర్మయే కారణము (కర్మజం వైచిత్ర్యం). నిర్వాణము ఆత్మస్థితి. బుద్ధుడు క్షణక్షణ పరివర్తన రూపమైన - అహంకార రూపమైన - వ్యావహారికాత్మను మాత్రమే నిరసించెను. నిజమైన ఆత్మస్థితిని, నిర్వాణస్థితిని అతడు నిరసింపలేదు. నిర్వాణసోపానములు సమ్యక్ దృష్టి, సమ్యక్సంకల్పము, సమ్యగ్వచనము, సమ్యక్కర్మ, సమ్యగాజీవము, సమ్యగ్వ్యాయామము, సమ్యక్స్మృతి, సమ్యక్సమాధి - వీనిని సాధింపవలెను. సమ్యక్సమాధివలన చిత్తోద్వేగములు అన్నియు నశించును. మైత్రీ, కరుణా, ముదితా, ఉపేక్షలు ఈ సమాధి రూపములే. బుద్ధుడు వీనిని బ్రహ్మవిహారము లనెను. నిర్వాణము పూర్ణ మోక్షరూపము, అమృత రూపము నని బుద్ధుడు చెప్పినాడు. అజాతము, అభూతము, అకృతము, అసంఘాతమునైన నిర్వాణమును బుద్ధుడు వర్ణించెను. అది లేనిచో జాతము, భూతము, కృతము, సంఘాతము నైన దానినుండి జీవికి తరణోపాయ ముండెడిది కాదని బుద్ధుడు పరమ సత్య పదార్థమును వర్ణించినాడు. రాధాకృష్ణపండితుని యభిప్రాయమున బుద్ధోపదిష్టమైన నిర్వాణమునకును, ఉపనిషద్గీతాశాస్త్రములయందలి బ్రహ్మమునకును భేదము లేదు. "అభితో బ్రహ్మ నిర్వాణం వర్తతే విదితాత్మనామ్" ఈయన తన ధమ్మపద వ్యాఖ్యానమునందును, Goutama The Buddha అను గ్రంథమునందును భారతీయ తత్త్వశాస్త్రమునందును బుద్ధోపదేశమును వేదాంతోపదేశముతో సమన్వయమొనరించెను. పశుహింసాత్మకయజ్ఞమును బోధించు శ్రుతి జాతమును మాత్రమే బుద్ధుడు నిరసించెనని, రాధాకృష్ణుని యభిప్రాయము. జయదేవుడు సైత మీ భావమునే తెలిపెను

"నిందసి యజ్ఞవిధే రహహ శ్రుతిజాతం,
సదయ హృదయ దర్శిత పశుఘాతమ్ ।
కేశవ ! ధృత బుద్ధశరీర ! జయ జగదీశ ! హరే !"

యజ్ఞస్యవిధానబోధకం, వేదసమూహం నిందసి నతు సర్వమిత్యర్థః. అని వ్యాఖ్యానము. 'కారుణ్యమాతన్వతే కృపాం బుద్ధరూపేణ విస్తారయతే'. జైన దర్శనమును రాధాకృష్ణుడు తన భారతీయ తత్త్వశాస్త్రమున సమగ్ర సుందరముగ వ్యాఖ్యానించెను. మహావీరుడు (క్రీ.పూ. 6వ శతాబ్దము) తపస్సు, వినయశిక్షణ, ఆత్మపావనత, వివేకము వీనివలన దివ్యభూమికను అధిరోహించెను. అతడు అంతరంగమునందలి దేవాసుర యుద్ధములో మహావీరుడు; విజేత; జినుడు. ఆత్మవిజయమున కాతని జీవితము ఇతరులను ప్రోత్సహించుచున్నది.

నియమ శిక్షణవలనను, నిష్కళంక జీవనమువలనను, తన నిజరూపమును పొందినవాడు పరమాత్మ. పూర్ణ విముక్తిని పొందినవాడు అర్హతుడు. కాలాధీనత, పునర్జన్మము ఇవి మఱి ముక్తునికి లేవు. జైనులు పంచవ్రతముల ననుష్ఠింపవలయును.

అవి అహింస, సత్యము, అస్తేయము, త్రికరణశుద్ధి, ప్రాపంచిక విషయసుఖాభిమాన త్యాగము (తపస్సు) ఇందు ముఖ్యము అహింసావ్రతము. అహింసావ్రతమును స్వీకరించిన తరువాత జైనసిద్ధాంతము ననుసరించి 'అనేకాంత వాదము'ను పాటింపవలెను. కేవలజ్ఞానము (Absolute Truth) మన ఆదర్శమని జైను లందురు. కాని మనకు సత్యమును గుఱించి పాక్షిక జ్ఞానము మాత్రమే కలదు. రాగములను ఆస్రవములను జయించినవారే పూర్ణ సత్యము గాంచగలరు. జైనులు వస్తులక్షణములను ఏడువిధముల నిర్వచింతురు. దీనిని సప్తభంగీ న్యాయ మందురు. ఉదాహరణమునకు కుండను తీసికొందము. కుండను 'పర్యాయము' Modification గా గ్రహించినచో దాని ఉత్పత్తికిముందు అదిలేదు–స్యాన్నాస్తి. దానిని ద్రవ్యముగా భావించిన అది నిత్యము ఉన్నది–స్యాదస్తి. దానిని ద్రవ్యముగను, పర్యాయముగను, కూడ చెప్పవచ్చును–స్యాదస్తినాస్తి. ప్రపంచమును మనము చూచురీతిని వివరించు అనేకోదాహరణములను చూపవచ్చును. జైనుల అనేకాంత వాదము సప్తభంగీ న్యాయము (స్యాద్వాదము) ననుసరించు వారు సంస్కృతి విషయమున, ధర్మవిషయమున, పాక్షిక భావములతో ఇతరుల నణచివేయుటకు దౌర్జన్యముతో వ్యవహరింపరు. అన్యభావ సహనము, అన్యభావాభినందనము వారి కుండును.

శ్రీరాధాకృష్ణుడు జైనుల నిర్వాణమును అద్వైత స్థితితో సమన్వయించును. పరమార్థప్రకాశకారుడగు యోగీంద్రుడను జైనయోగియు, జైనతార్కికుల వాద భేదములను వదలి, విశ్వజనీన భాషను (Universal Language) వాడును. పరమశక్తిని, భేదరహితముగ జిన, బుద్ధ, బ్రహ్మ, హంస, శివ, విష్ణు నామములతో ఆతడు పేర్కొనును

భక్తిదర్శనములు

లీలాశుకుడు (1300 A.D.) :

బిల్వమంగళుడు శ్రీకృష్ణకర్ణామృతమును, గోవింద దామోదర స్తవమును రచించెను. ఇత డాంధ్రదేశమునందలి శ్రీకాకుళ నివాసి యని ప్రతీతి.

> " లీలాశుకేన రచితం తవదేవ దేవకృష్ణ
> కర్ణామృతం వహతు కల్పశతాంతరేపి. "

కర్ణామృత ప్రథమశ్లోక వ్యాఖ్యనుబట్టి, ఇతడు మొదట విషయ సుఖలోలుడై చింతామణియను వేశ్యయందు ఆసక్తుడై యుండెననియు, ఆమెవలన ప్రబోధితుడై కాంతాపరమైన తనప్రేమను భగవత్పర మొనరించి ధన్యుడయ్యె ననియు తెలియుచున్నది. సోమగిరి అను గురు వీతనికి శ్రీకృష్ణమంత్రోపదేశ మొనరించెను.

"చింతామణి ర్జయతు సోమగిరి ర్గురు ర్మే"

మతమున శైవుడయ్యును పరమ సౌందర్య నిధానమగు శ్రీకృష్ణ రూపము నాశ్రయించి ఆత్మ నివేదన మొనరించెను. శ్రీకృష్ణచైతన్య మహాప్రభు వీతని కృష్ణకర్ణామృతమును తన హృదయమునకు అలంకారమగు అనర్ఘ రత్నమని కొనియాడె నట! భక్తిదర్శనము ననుసరించి శ్రీకృష్ణకర్ణామృతమును వివరించుట కిట సాధ్యపడదు.

"యా ప్రీతి ర్విదురార్పితే మురరిపో కున్త్యర్పితే యాదృశీ,
యా గోవర్ధనమూర్ధ్ని యాచ పృథుకే స్తన్యే యశోదార్పితే।
భారద్వాజ సమర్పితే శబరికా దత్తేఽధరే యోషితాం,
యా ప్రీతి ర్మునిపత్ని భక్తి రచితేఽప్యత్రాపి తాం తాం కురు॥"

భక్తి రూపములైన కీర్తన, స్మరణ, సఖ్య, ఆత్మనివేదనములు శ్రీకృష్ణకర్ణామృతమున మనోజ్ఞముగా నిరూపింపబడినవి. లీలాశుకుడు మనదేశపు ఋషిగాయకులలో (Saint Singers) నొకడు.

హే దేవ! హే దయిత! హే జగదేకబంధో!
హే కృష్ణ! హే చపల! హే కరుణైకసింధో!
హే నాథ: హే రమణ! హే నయనాభిరామ!
హాహా! కదాను భవితాసి! పదం దృశో ర్మే॥

పరమపురుషుని ఐశ్వర్యభావనకన్నను మాధుర్యభావమే భక్తుల హృదయమున విశ్వాసమును ప్రేమను కలిగించుచున్నది. భక్తియందు విధిమార్గమునకన్న రాగమార్గమే ఉత్తమము.

నింబార్కుడు – (13 శతాబ్ది)

బళ్లారి మండలమున 'నింబ' లేక నింబపురమున నీతడు జన్మించెను. నైష్ఠిక బ్రహ్మచారి. భేదాభేద దర్శనమున కీతడు ప్రవర్తకుడు.

వేదాంతసూత్రములపై వేదాంతపారిజాతసౌరభమను భాష్యమును, దశశ్లోకి (సిద్ధాంతరత్నము), సవిశేషనిర్విశేష శ్రీకృష్ణ స్తవరాజము మొదలుగా అనేక స్తోత్రములును ఈతని కృతులు.

నింబార్కునమనసరించి సమాన సత్యములు సహనిత్య సత్యములు నైన త్రితత్త్వములు కలవు. అవి 1. బ్రహ్మము 2. చిత్తు 3. అచిత్తు. బ్రహ్మము నియంత, చిత్తు భోక్త, అచిత్తు భోగ్యము. ఈ యచిత్తు త్రివిధము–1. ప్రాకృతము, 2. అప్రాకృతము, 3. కాలము. వీనియందు స్వరూప భేదము కలదు.

చిదచిత్తులు రెండును బ్రహ్మముపై నాధారపడిన సత్త గలవి. స్వతంత్ర తత్త్వములు కావు. స్వాభావికభేదాభేదవాదమును నింబార్కుడు స్వీకరించును అవి ఏక కాలమున ఉన్నను పరస్పర విరుద్ధములు కావు. ఏకమునకు అనేకమునకు గల భేదము, సముద్రమునకు దాని తరంగములకు, సూర్యునికి తత్ప్రభకు గల భేదము వంటిది. చిదచిత్తులు – జీవ జగత్తులు–నిత్యముగ బ్రహ్మమునందున్నవి. అభివ్యక్తి నందినపుడు సైత మవి బ్రహ్మమున కంటె వేఱు గావు. తమ విశిష్టస్వభావముల నవి నిలుపుకొనును.

విశ్వము ప్రళయమును పొందిన సమయమున బ్రహ్మము కారణ రూపమున నుండును. ఈ కారణావస్థయందును బ్రహ్మము నిర్విశేషము కాదు సవిశేషమే చిదచిత్తులు బ్రహ్మమునందు ఎప్పుడును పూర్తిగా లయింపవు. ప్రళయావస్థయందును, మోక్షావస్థయందును వ్యక్తిత్వ భిన్నత్వములను ఇవి నిలుపుకొనును. ఈశ్వరుడు ప్రతిపదార్థములోను భిన్నుడును, అభిన్నుడునుకూడ, అంతర్యామి, అతీతుడును. బ్రహ్మము సగుణమూర్తి. దివ్యసౌందర్య భరితమగు అప్రాకృత దేహము బ్రహ్మమునకు కలదు. భక్తవత్సలుడు, ప్రేమకృపా పూర్ణుడునగు శ్రీకృష్ణుడే పరబ్రహ్మము. రామానుజునకు లక్ష్మీనారాయణు లెట్లో నింబార్కునకు రాధాకృష్ణులట్లు నింబార్కుడు ఈశ్వరుని మాధుర్యమును నొక్కివక్కాణించును. బ్రహ్మజ్ఞానమునకు శ్రుతియే సాధనము. ఈశ్వరసాక్షాత్కారశక్తిపొందిన మహర్షుల అనుభవ సంపుటియే శ్రుతి.

బ్రహ్మము విశ్వమునకు ఉపాదానకారణమును నిమిత్తకారణమును. అచేతన పదార్థములకు కారణమగు ప్రకృతి బ్రహ్మముయొక్క శక్తి. సూక్ష్మశక్తులైన చిదచిత్తులు స్థూలకార్య రూపమున నభివ్యక్తి నందుట సృష్టి. విశ్వము సత్యమగు బ్రహ్మపరిణామము. బ్రహ్మము తన అనంతానందములవలన లీలకొఱకై సృష్టిచేయును లీలాశబ్దము నియమరాహిత్యమును హేతుశూన్యతను సూచింపదు.

జీవులు అనంతసంఖ్యలు జీవుడు జ్ఞాత, కర్త, భోక్త, అణుపరిమాణుడు. దీపము కాంతిని విశాలమందిరమున వ్యాపింపజేయునట్లు జీవుడు శరీరమున వ్యాపించి దాని వివిధావస్థల ననుభవించును. తనయాత్మకు అంతరాత్మ యగు బ్రహ్మమును ధ్యానించిన మోక్షము సిద్ధించును. పరస్పర ప్రేమానుబంధమున పరమాత్మతోడి సాహచర్యమే మోక్షము. ముక్తుడు బ్రహ్మముతో భిన్నుడును, అభిన్నుడును. నింబార్కుని మతమున జీవన్ముక్తి లేదు. పార్థివదేహ పతనాంతరమే ముక్తి (విదేహముక్తి).

మోక్షమునకు కర్మము, జ్ఞానము, భక్తిధ్యానములు, ఈశ్వరప్రణిధానము, గురు పరిచర్య అను పంచసాధనములు గలవు. రాధాసహితశ్రీకృష్ణరూపమున బ్రహ్మమును ధ్యానింపవలయును. రామానుజునియందు అభేదమధికముగా నొక్కిచెప్పబడినది. నింబార్కుడు భేదాభేదముల రెంటిని సమానముగ నొక్కిచెప్పినాడు.

శ్రీపతి పండితుడు తెలుగుబ్రాహ్మణుడు. విజయవాడ నివాసి. ఈతని కాలము 11వ శతాబ్దిపుటుత్తరార్ధము. ద్వైతాద్వైతవాదమును సమర్థించుచు వేదాంత సూత్రములపై శ్రీకర భాష్యమను నొకభాష్యమును వ్రాసెను ఈతని సిద్ధాంతము పరిణామ వివర్తవాదములకంటె భిన్నము. సర్పకుండలసాదృశ్యమునను, సూర్య సూర్యకిరణసాదృశ్యమునను శ్రీపతి భేదాభేదముల సమన్వయించును. 'తత్త్వమసి' అను అద్వైతశ్రుతులను 'రెండుపక్షులు సమానవృక్షమున నివసించుచున్న' వను ద్వైతశ్రుతులను కలవు ఈ ఉభయశ్రుతి సమన్వయమునకు ద్వైతాద్వైతవాదమును స్వీకరించి తీరవలయును. వీరశైవమునకు శ్రీపతి కృతి తాత్త్వికమైన ఆధారము.

"విశబ్దం వా విఃకల్పార్థే ర శబ్దో రహితార్థకః।
వికల్పరహితం శైవం వీరశైవం ప్రచక్షతే॥"

జగముతో బ్రహ్మమునకుగల సంబంధము కుండలముల (Coils) తో సర్పమునకును, ప్రభతో సూర్యునకును గల సంబంధము కారణమునందు కార్య మంతర్నిహితము అద్వితీయ బ్రహ్మము ఈశ్వరుడుగను, చేతనాచేతన ప్రపంచములుగను పరిణమించుచున్నాడు. జీవుడు బ్రహ్మరూపమే (Mode of Brahman) మోక్షసాధనము కర్మజ్ఞాన సముచ్చయము.

చేతనత్వము భౌతికశక్తుల కార్య మను చార్వాకవాదమును శ్రీపతి తీవ్రముగ ఖండించెను. చేతనత జడపదార్థకార్యము కాజాలదు. స్థూల సూక్ష్మ ప్రపంచములకంటె బ్రహ్మము భిన్నము. బ్రహ్మము పరమశివుడు. అద్వితీయ ద్వితీయ రూపములు అను రెండు రూపములు శివునకు కలవు. ద్వితీయరూపమున ఆతడు 'ప్రధాన' (ప్రకృతి) యుక్తుడు. త్రిగుణయుక్తుడైనను శివుడు వానికంటె. త్రిగుణాత్మక ప్రధానశక్తి కంటె త్రివిధసృష్టికంటె భిన్నుడు సృష్టికి పూర్వము నిర్గుణుడు. శక్తివికాసమున విశ్వసృష్టి కుద్యమించునపుడు సగుణుడు. శివుడు విశ్వమునకు ఉపాదానమును నిమిత్తమును కూడ. ఈ రెండు కారణములు అభిన్నమైనను ఏకము కావు. (అభిన్ననిమిత్తోపాదాన కారణత్వం నతు ఏకకారణత్వం.) శివుడు తన చిచ్ఛక్తివలన జగమును సృజించును. (భేదాభేదాత్మికా శక్తిః బ్రహ్మనిష్ఠా సనాతనీ) సృష్టికి పూర్వము శివు డొక్కడే యుండెను నానాత్వప్రపంచము సూక్ష్మరూపమున నాతనియం దుండెను. సృష్టిభావస్పందితు డగునపుడు శివుడు చేతనములను తననుండి వేఱుచేయును. విభిన్నకర్మములవలన జీవులు విభిన్నులు. జగము సత్యము. శివుడు దాని కధిష్ఠానము. శంకరుని మాయావాదమును శ్రీపతి విమర్శించెను. నిర్విశేష బ్రహ్మము అసంబద్ధమైన ఊహ. ఈశ్వరుడు మాయాప్రతిబింబితుడు కాడు. ఐనచో మాయ నశించిన ఈశ్వరుడు నశింపవలయును. బ్రహ్మము శుద్ధ చైతన్యముగను జగముగను ఇరురూపముల దోచుట అంగీకరింపక తప్పదు. నిరాకార సాకారములు రెండును శ్రుతి సమ్మతములు. ఈశ్వరుడు ప్రాతిభాసికసత్యము కాడు. ప్రాతిభాసిక వస్తువు శుభముల నొసంగజాలదు; భక్తివిషయము కాజాలదు.

జగమునకు నిర్దిష్టమైన క్రమము, పద్ధతి కలవు. మన జ్ఞానమున కది మూలాధారము. స్వప్నానుభవములును శుభాశుభముల సూచించుచున్నవి. సత్యములు ఈశ్వరకల్పితములు. జగత్తేరూపమున కాన్పించినను సత్యమున కది శివునికంటె భిన్నము కాదు.

"వాచారంభణశ్రుతీనాం శివోపాదానత్వాత్ ప్రపంచస్య తత్తాదాత్మ్యబోధకత్వం విధీయతే నచ మిథ్యాత్వం"

ఈశ్వరుడు భౌతికజగత్తుగా పరిణమించినను సృష్టి అతని సంపూర్ణ రూపము కాదు. ప్రధానశక్తి భిన్నశక్తిగా, చిచ్ఛక్తి అభిన్నశక్తిగా భావింపబడినది. కాలత్రయమున శివుడు మార్పులేక ఏకరూపమున నుండును. జీవుడు అణురూపుడు. త్రిగుణబంధ విముక్తుడైనపుడు శివునితో నభిన్నుడగును శివస్వరూపము ముక్తులకు కల్గినను, మోక్షావస్థయందును శివుని వారు ఆరాధింతురు. భక్తి జ్ఞానములవలన పరమదశ సిద్ధించును. ఉపాసనా ధ్యాన ధారణ జ్ఞానములవలన భౌతికావరణము వివర్జితమై శివత్వప్రాప్తి కల్గును. వీరశైవులకు వర్ణభేదములు నిర్బంధములు కావు శివుడు లింగరూపమున నారాధింపబడును. ఈప్రతీ మువ్యోమాతీతమని వర్ణింపబడినది. "లీయంతే యత్ర భూతాని నిర్గచ్ఛంతి పునః పునః। తేన లింగం పరం వ్యోమ నిష్కలః పరమః శివః॥"

వల్లభుడు — తెలుగుబ్రాహ్మణుడు. క్రీ శ. 1479న జన్మించెను. ఆంధ్రదేశమున జన్మించినను అతడు జీవితమున చాలభాగము కాశీ, అడెల్ (అలహాబాదునకు సుమారు 2 మైళ్ల దూరము) ప్రాంతములయందే కడపెను. బ్రహ్మసూత్రములపై అణుభాష్యమనుపేర నొక భాష్యమును వ్రాసెను కాని అది III-2-23 సూత్రములవఱకు మాత్రమే. అతని రెండవ కొడుకు విట్ఠలనాథుడు దానిని పూరించెను. వల్లభాచార్యుడు శుద్ధాద్వైత స్థాపకుడు. భాగవతమునకు సుబోధిని యను భాష్యమును రచించెను. వల్లభుడు శంకరుని మాయావాదమును తీవ్రముగ ఖండించెను. అనంతకల్యాణగుణనిధి శ్రీకృష్ణుడే వల్లభునకు పరమాత్మ. ఉపనిషద్వేద్యమగు బ్రహ్మము అద్వితీయము, సచ్చిదానందరూపము, బాహ్యాభ్యంతరభేద శూన్యము. బ్రహ్మమునకు 3 రూపములు కలవు. 1) పురుషోత్తముడు 2) అంతర్యామి 3) ధ్యానవిషయమగు అక్షరబ్రహ్మము. ఇదియే శ్రీకృష్ణధామము. అక్షరబ్రహ్మము ప్రకృతి పురుషరూపమున తోచి సర్వమునకు కారణమగుచున్నది అది ప్రకృతి పురుషుల కంటెను గొప్పది. అనంతజగములం దిముడి యున్నది. పరమతత్త్వమైన పురుషోత్తముని యొక్క ఒక్క అభివ్యక్తి ఈ అక్షరబ్రహ్మము. అక్షర, కాల, కర్మ, స్వభావము లని నాలుగు విధముల అక్షరబ్రహ్మము తోచును. కాలము గుణసామ్యావస్థను క్షోభపఱచు నాద్యకారణము. కర్మము వివిధ మానవులలో వివిధ రూపముల అభివ్యక్తమగుచున్నది. స్వభావము మూడవది. పరివర్తనమును కలిగించున దిదియే. ఇవి ఈశ్వరునితో నభిన్నమైన నిత్యతత్త్వములు. జీవులు, భౌతికజగత్తు, అంతర్యామి. ఇవి ఈశ్వరుని మూడు రూపములు; అతనికంటె వేఱుకావు.

విశ్వ మీ త్రితత్త్వమయము. అచేతనములలో 'సత్తు' మాత్రమున్నది. చిదానందములు లేవు. జీవులలో సచ్చిత్తు లున్నవి. ఆనందము లేదు. పరమాత్మయగు శ్రీకృష్ణునం దీ మూడుగుణములు — సచ్చిదానందములు— ఉన్నవి. వల్లభుడు 'స్వరూప పరిణామము'ను స్థాపించును. పరిణామమువలన బ్రహ్మముయొక్క పరిపూర్ణత బాధింపబడదు. జగత్తు ఈశ్వరునిలీల, క్రీడ. జీవులు అగ్నినుండి విస్ఫులింగములవలె అక్షరబ్రహ్మమునుండి వెలువడుదురు బ్రహ్మస్వరూపమున నిర్మితులు, ఆనందమయులును కారు కాని, బ్రహ్మజ్ఞానమును పొందినచో ఆనందము ననుభవింతురు. పరమాత్మ జీవుల కానందప్రదాత. తన్నుతాను శుద్ధచైతన్యస్వరూపుడుగ నెఱుగుటకు జీవునకు–యోగము, లేక విశిష్టదర్శనమువలన లభించు జ్ఞానము ప్రధానము. శిష్యులకు "శ్రీకృష్ణః శరణం మమ" అను మంత్రమును వల్లభు డుపదేశించెను.

భక్తియే ముక్తికి ఏకైకమగు మార్గము. భక్తివలన జననమరణ విముక్తి సిద్ధించును ఈశ్వరానుభవరూపమగు భక్తిభూమిక మోక్షమునకంటె నుత్తమము. ప్రేమ, సేవ ఇవియే భక్తి. పరమేశ్వరుని యెడల పరమరాగమువలన సర్వపదార్థములలో నాతనిని మానవుడు దర్శింపగలడు మర్యాదాభక్తి, పుష్టిభక్తి – అని భక్తి రెండు రూపములు. మొదటిది పురుషప్రయత్నసాధ్యము రెండవది కేవల మీశ్వరానుగ్రహము వలన లభించును. పుష్టిమార్గమును స్వీకరించువారికి ఈశ్వరానుగ్రహమువలన మోక్షము కలుగును. ఈ మార్గమున ఈశ్వరునికి సర్వాత్మసమర్పణ మత్యవసరము ముక్తులకు జగద్వ్యవహార నియామకత్వ ముండదు

వల్లభాచార్యుడు సన్యాసమును బోధింపడు. అవసరము ననుసరించి భక్తినుండి సన్యాసము కలుగవచ్చును జ్ఞానమార్గ మనేక జన్మముల అనంతరము స్వఫలము నొసగును. భక్తిమార్గము దానికంటె మిక్కిలి కాంక్షణీయము వల్లభుడు శ్రీకృష్ణచైతన్యునకు సమకాలికుడు. ఈ మహాపురుష లిరువురు పూరీజగన్నాథమునందు కలిసికొన్నారు. బృందావనమున వారు కలిసి క్రీ.శ. 1492న నాలుగునెల లున్నట్లు కూడ చెప్పబడినది.

సూరదాసు - (క్రీ.శ. 1483 – 1563) వల్లభాచార్యుని ముఖ్యశిష్యుడు. జనసామాన్యమున వల్లభుని బోధలను ప్రచారమొనరించెను.

భద్రాచల రామదాసు - (క్రీ.శ. 17వ శతాబ్దము) ఇతని పేరు కంచెర్ల గోపన్న మంత్రి. కంభముమెట్టు వద్దగల నేలకొండపల్లెలో కామాంబా లింగనమంత్రులకు జన్మిచెను.

"అల్లన లింగమంత్రిసుతు డత్రిజగోత్రజు డాదిశాఖ కం
చెర్లకులోద్భవుండన బ్రసిద్ధుడనై భవదంకితంబుగా
నెల్లకవుల్ నుతింప రచియించిన గోపకవీంద్రుడం జగ
ద్వల్లభ ! నీకు దాసుడను దాశరథీ కరుణాపయోనిధీ !"

అని తన్ను గుఱించి గోపన్న చెప్పికొనెను. గోపన్న బాల్యమునుండియు భగవద్భక్తిపూర్ణ హృదయుడు.

1658–87 వఱకు గోల్కొండరాజ్యము పాలించినసుల్తాను అబుల్ హసన్ తానీషా వద్ద ఈతని మేనమామలగు అక్కన్న మాదన్నగారలు మంత్రులుగా నుండిరి. భద్రాచలమునకు తాసీలుదారుగా నియుక్తుడై యుండి ఇతడు 'రెవిన్యూ' ధనమును శ్రీరామాలయ నిర్మాణమునకు, స్వామికైంకర్యమునకు వినియోగించెను. దానికి కారాగారశిక్ష అనుభవించెను చెరసాలలో భక్తిరస ప్రవాహరూపములగు కీర్తనలతో శ్రీరాముని కీర్తించెను. చనవును సాధించి, భగవంతుడు తన్నుకాపాడలేదని వ్యాజనిందా రూపమున రామునికి తనహృదయమును నివేదించినాడు. రాముడే మానవరూపమున నేతెంచి, తానీషాధనము చెల్లించి, బంధ విముక్తి గావించెనని ఆతని చరిత్ర చెప్పుచున్నది. రామదాసుగా ప్రసిద్ధిగాంచి భగవత్సాక్షాత్కార ధన్యుడైన ఈ మహాత్ముని జీవితము భక్తికి జీవద్వ్యాఖ్యానము. ఈ మహనీయుడు శ్రీరామ సంకీర్తన రూపమున భక్తిని ప్రబోధమొనరించెను. భక్తిరస నిర్భరముగ దాశరథీ శతకమును రచించెను. ఆయన భక్తిప్రబోధము : (1) "అగణిత జన్మకర్మ"

(2) రామజోగి మందు కొనరే ఓపామరులారా ! ॥రామ॥
రామజోగిమందు మీరు ప్రేమతో భుజియింపరయ్య !
కామక్రోధములనెల్ల కడకు పారద్రోలే మందు ॥రామ॥
కాటుకకొండలవంటి కర్మము లెడబాపే మందు
సాటిలేని భాగవతులు స్మరణచేసి తలచే మందు ॥ రామ ॥
మదమాత్సర్య లోభములను మాటలో నిలిపెడు మందు
గుదిగొన్న కర్మములను చూడక ఎడదోలే మందు ॥ రామ ॥
ముదముతో భద్రాద్రియందు ముక్తిని పొందించే మందు
సదయుడైన రామదాసు సద్భక్తితో గొలిచే మందు ॥ రామ ॥

(3) అంతా రామమయం బీ జగమంతా రామమయం
అంతరంగమున ఆత్మారాము డనంతరూపమున వింతలు సలుపగ ॥అంతా॥
సోమసూర్యులును సురలు తారకలు ఆ మహాంబుధులు అఖిలజగంబులు ॥అంతా॥
అండాండంబులు పిండాండంబులు బ్రహ్మాండంబులు బ్రహ్మలు మొదలుగ
నదులు వనంబులు నానామృగములు విదితకర్మములు వేదశాస్త్రములు ॥అంతా॥
అష్టదిక్కులును ఆదిశేషుడును అష్ట వసువులును అరిషడ్వర్గము ॥అంతా॥
ధీరుడు భద్రాచల రామదాసుని కోరిక లొసగెడి తారకనామము ॥అంతా॥

ఈ రీతి సకలజగత్తును రామమయముగా రామదాసు దర్శించి జీవన్ముక్తిని పొందినాడు.

నారాయణ తీర్థులు – పూర్వాశ్రమ నామము గోవిందశాస్త్రి. తల్లావజ్ఝల నీలకంఠశాస్త్రి కుమారుడు. గుంటూరు ప్రాంతమందలి 'కాజ' గ్రామము ఈతని జన్మస్థలము కావచ్చునని పండితుల అభిప్రాయము. ఈయన క్రీ.శ. 1675 ప్రాంతమున జన్మించియుండవచ్చును. వీరు కృష్ణాతీరమున సకలశాస్త్రముల నభ్యసించి పరమేశ్వరునియందు పరానురక్తి విషయ విరక్తిని పొంది కంచియందలి శివరామానందుల శిష్యులై సన్న్యాసాశ్రమము స్వీకరించి నారాయణతీర్థ నామమున ప్రసిద్ధి వహించిరి.

వీరు కాశీలో గంగానదీ తీరమున వసించుచు, భగవద్భక్తిని, బ్రహ్మవిద్యను మిక్కిలి ప్రచారముచేసిరి. బిల్హణ మహాకవి లీలాశుకుడుగా జయదేవుడుగా జన్మించి, కడపట నారాయణతీర్థులుగ జన్మించి ఈశ్వర ప్రేమను, ఆత్మజ్ఞానమును పరిపూర్ణమొనరించుకొని ముక్తుడయ్యెనని ఒక ఐతిహ్యము ప్రచార మందినది.

ఈయన శ్రీకృష్ణలీలాతరంగిణి అను సంగీతకావ్యమును రచించి భగవన్నామ సంకీర్తన మాధుర్యమును లోకమునకు ప్రసాదించెను. ఈ కావ్యము శ్రీకృష్ణభక్తిసారము. ఇందు నారాయణతీర్థులు అద్వైతజ్ఞానగర్భితమైన భక్తిని బోధించెను. ప్రారంభమున ప్రహ్లాద నారద పరాశరాది పరమభాగవతులను స్తుతించి వారిమార్గము ముముక్షుజనుల కనుసంధేయమనుట సూచించెను.

" వాసుదేవే భగవతి భక్తిప్రవణయా ధియా।
వ్యజ్యతే భక్తిసారాఢ్యా కృష్ణలీలాతరంగిణీ ॥" అని.

తాపత్రయసంతప్తచిత్తులకు జీవనమును శ్రవణమంగళమునైన భగవత్కథామృతమును పంచిపెట్టినాడు. జీవరూపులగు గోపికల పరమ విరహాసక్తిని భ్రమరగీతలయందు కవి నిరూపించెను. భగవంతుడు నిజ తత్త్వమును గోపికల కిట్లు బోధించెను.

" అద్వయ మఖండిత మశేష జగదాదిం,
యత్ర చ జగత్త్రితయ మాస్థిత మనంతే।
యత్ర విలయం పున రుపైతి మృదికుంభో
యద్వ దవధారయత సత్యమితి మామోమ్ ॥

సజాతీయ విజాతీయ స్వగత భేదశూన్యమగు పరతత్త్వమునందే విశ్వజన్మస్థితి విలయములు జరుగుచున్నవి. పరతత్త్వమగు శ్రీకృష్ణుడే విశ్వమునకు ఉపాదాన నిమిత్తకారణ రూపుడు. కాన సర్వమును బ్రహ్మమయమే. దృష్టిని జ్ఞానమయమొనరించి జగత్తును బ్రహ్మమయముగా చూడవలెను. గోపికలు బ్రహ్మభావమును పొందినారు.

" బ్రహ్మానుభూతి రసికాం శౌరే ర్వాగ్లక్షణాం సుధామ్।
గోప్యః పిబంత్యో మోదంతే కృష్ణబ్రహ్మణి తాః స్థితాః ॥

నృత్యం త్యంతేన తద్గీతం గాయంత్యో రాసమండలే ।
తేనోపదిష్ట మద్వైత మనుకుర్వంతి మానతః ॥"

శ్రీకృష్ణోపదిష్టమైన అద్వైతజ్ఞానమును వారు పొంది పరమానందము ననుభవించినారు. వాసుదేవభక్తిచే పవిత్రమైన మానసముగలవారే ఈ బ్రహ్మవిద్యను తెలిసికొనగలరు. ఈశ్వరైక్యము నందగలరు. 'నిర్మాణమోహా జిత సంగదోషాః' అను గీతావాక్య మిట నను సంధింపదగినది. నారాయణతీర్థులు భగవన్నామ సంకీర్తనము ముక్తిప్రదమని బోధించెను:

"బ్రూహి ముకుందేతి హే రసనే। పాహి ముకుందేతి
అక్రూరప్రియ చక్రధరేతి। హంసనిరంజన కంసహరేతి ॥బ్రూహి॥
రాధారమణ హరే రామేతి। రాజీవాక్ష ఘనశ్యామేతి ॥బ్రూహి॥
కేశవ మాధవ గోవిందేతి। కృష్ణానంత సదానందేతి ॥బ్రూహి॥
అచ్యుతకృష్ణ హరే రామేతి। హరినారాయణ తీర్థపరేతి ॥బ్రూహి॥

త్యాగరాజు - (క్రీ.శ. 1767–1847) ఈయన తంజావూరుమండలమున తిరువారూరున స్థిరపడిపోయిన ఒకతెలుగు కుటుంబములో కీ.శ 1767వ సంవత్సరమున జన్మించెను. తల్లి సీతమ్మ, తండ్రి రామబ్రహ్మము, తాత గిరిరాజకవి. తిరువారూరున పంచనదక్షేత్రమున వెలసియున్న పరమశివుని నామము త్యాగరాజు (Prince of Renouncers) ఈయన తంజావూరి ప్రభువుల కులదైవము. సంగీత సుధార్ణవచంద్రులగు ముత్తుస్వామి దీక్షితులు, శ్యామశాస్త్రియును ఈ కాలముననే తిరువారూరున జన్మించిరి మహారాజ స్వాతి తిరునాళ్ కూడ ఈ కాలమునకు చెందినవారు. త్యాగరాజు భద్రాచల రామదాసు వలనను పోతన మహాకవి వలనను నారాయణ తీర్థులవలనను ప్రభావితుడయ్యెను. బాల్యమాదిగా రామభక్తి రసికుడై తన్నామ సుధారసపాన పారవశ్యమున నరస్తుతిని, రాజసేవను విసర్జించెను. త్యాగరాజు భార్య పార్వతి ముందేమరణింపగా ఆమె సోదరియగు కనకాంబను వివాహమాడి సీతాలక్ష్మి అను పుత్రికను గాంచెను. అన్నయగు జపేశుడు త్యాగరాజు వైరాగ్యమును, రాజసేవావైముఖ్యమును సహింపక ఆయనను చాల బాధించెను త్యాగరాజారాధించు శ్రీరామ విగ్రహములను కావేరిలో పారవైచెను అయినను త్యాగరాజన్ని కష్టములను తితిక్షావంతుడై సహించెను.

త్యాగము చిత్తశాంతికి, స్వాతంత్ర్యమునకు మార్గము. భయము, లోభము, ఐశ్వర్య కాంక్ష, అహంకారము, వీనిని జయింపజాలనిచో మానవ మనస్సులలో అశాంతి, లోకమున హింస తాండవింపగలవు. " నాలోని మత్సరమను తెర తీయగరాదా ! పరమపురుష ! ధర్మాది మోక్షముల పారద్రోలు మత్సరమను తెర తీయగరాదా ! "

త్యాగరాజు విషయమున ఈశ్వరునియందలి అనన్యభక్తియే వైరాగ్యమునకు దారి తీసినది. 'అనురాగాత్ విరాగః' అన్యమార్గములకంటె ఈశ్వరునియందలి జీవనసిద్ధి భక్తి వలననే సులభమగుచున్నది.

'స్నేహపూర్వ మనుధ్యానం భక్తి రిత్యభిధీయతే' అని భగవద్రామానుజుల వచనము. ఇట్టి భక్తికి త్యాగరాజు జీవితము సజీవ వ్యాఖ్యానము. రామనామ మాహాత్మ్యమును నాద యోగమును సాధించి త్యాగరాజు చాటినాడు

"రామనామస్మరణే సుఖము
నరుడై పుట్టినందుకు
వరరాజయోగనిష్ఠులౌ వారి కానంద
మందేటట్టు ॥ స్మర ॥

రామనామస్మరణము వల్ల
రామ రూపమే హృదయము నిండి
ప్రేమపుట్ట జేయగలేదా? ని
ష్కామ త్యాగరాజు సేయు నామ
స్మరణేసుఖము ॥ రామనామస్మరణే సుఖము ॥

రామనామము, ఆ నామముయొక్క రూపమును హృదయమున నిలిపి హృదయమును ప్రేమ పూర్ణమొనరించును.

నా జీవనాధార! నా నోము ఫలమా!
రాజీవలోచన! రాజ రాజ శిరోమణి!
నా చూపుప్రకాశమా! నా నాసిక పరిమళమా!
నా జపవర్ణ రూపమా!
నాదు పూజాసుమమా! త్యాగరాజనుత! ॥ నా ॥

నేను జపించు నామాక్షరములే ఈ రూపమును ధరించెనా! అని త్యాగరాజు రాముని స్తుతించి నాడు. నూటయెనిమిది యుపనిషత్తులకు భాష్యమును రచించిన ఉపనిషద్బ్రహ్మేంద్రుని వలనను త్యాగరాజు ప్రభావితుడే ఉపనిషద్బ్రహ్మేంద్రుడు రామ నామ మాహాత్మ్యమును తన 'ఉపేయనామవివేకము' న నిరూపించెను.

"ఊరకే గల్గునా రాముని భక్తి
సారెకును సంసారమున జొచ్చి
సారమని యెంచు వారి మనసున
అలుసుతులు చుట్టాలు వరసద
నాలు గామ ఫలాలు కనక
ధనాలు గల విభవములు గని అస్థిర
ములనే భాగ్యశాలులకు కాక

మంచివారిని పొడగాంచి సంతతము సే
వించి మనవి నాలకించి ఆ దరి సా
ధించి సర్వము హరియంచు దెలిసి భా
వించి మదిని పూజించు వారికి కాక ॥ ఈ ॥

రాజస గుణయుక్తపూజల నొనరించక
అజనన్నుత త్యాగరాజుని జిహ్వపై
రాజిల్లు పరమంత్రరాజమును స
దా జపించు మహారాజులకు గాక ॥ ఈ ॥

"తస్యాః సాధనాని గాయం త్యాచార్యాః తత్తు విషయత్యాగాత్ సంగత్యాగాత్ చ అవ్యావృత్త భజనాత్ । లోకేపి భగవద్గుణ శ్రవణకీర్తనాత్ । ముఖ్యతస్తు మహత్కృపయైవ భగవత్కృపా లేశా ద్వా । మహత్సంగస్తు దుర్లభోఽగమ్యోఽమోఘశ్చ । తస్మిన్ తజ్జనే భేదాభావాత్ । దుస్సంగ స్సర్వథైవ త్యాజ్యః ॥

ఈసాధనము లన్నింటిని త్యాగరాజు పై కీర్తనయందు సూచించెను.

త్యాగరాజు జీవితము, సిద్ధి యను నివి శక్తిమంతమైన ముక్తిసాధనముగా రామనామ మాహాత్మ్యమునకు మహనీయ నిదర్శనములు. కడపట రాముని ఆనతిమేరకు త్యాగరాజు క్రీ. శ. 1847 వ సంవత్సరమున ఎనుబదియెన్మిదవ ఏట సన్యాసమును స్వీకరించి భౌతిక దేహమును వీడి రామసాయుజ్య మందెను.

నృత్యకళా వికాసం

శ్రీ మిక్కిలినేని రాధాకృష్ణమూర్తి

SYNOPSIS

Sri Mikkilineni Radhakrishnamurti traced the origin and development of the art of dancing in Āndhra in this article. He points out that this was well established in Āndhra even by the time of the Sātavāhanas, who encouraged it wholeheartedly.

Though much is not known about this during the periods of Ikṣvākus, Śālaṅkāyanas, Viṣṇukuṇḍins, and the Kaḷiṅgas, it is definitely known that these fine arts enjoyed the patronage of the Kākatīyas, Reḍḍis, and Vijayanagara kings The author also pointed out that Tanjore also bestowed high attention on these arts; Even the Nawabs of Gōlkoṇḍa showed much interest. He also traces the different types of dancing like Bharatanāṭya, Kūcipūḍi, etc., and the lyrical compositions like Kuravañji, etc., fit for the art of dancing. He elaborately dealt with the works like *Vasanatarājīyamu* of Kumāragiri, a Reḍḍi king and the famous personalities who devoted their lives for the sake of the art. —K.S.R.

నాట్యవేదం

చతుర్వేదాలను రచించిన బ్రహ్మ వివిధ రసప్రకరణాలను సమన్వయించి భరతునికి నాట్యం నేర్పినట్లూ – నాట్యం నేర్చుకున్న భరతుడు స్వయంగా భరతనాట్యశాస్త్రాన్ని రచించినట్లూ – ఆ నాట్యశాస్త్రానికి అభినవ గుప్తుడు వాఖ్య వ్రాసినట్లూ – దేవతలందరూ పరమ పూజ్యంగా భరతనాట్యాన్ని ఆరాధించినట్లూ – ఇతిహాసాలు తెలుపుతున్నాయి.

ఈ నిరూపణలో విశ్వమంతా ఈశ్వరమయమనీ - విశ్వచలనం ఈశ్వరవిలాసమనీ – ఈశ్వరుడు నటేశ్వరుడనీ – ఆయన నటనకు పరాకాష్ఠ తాండవమనీ – ఆ తాండవంలో చిందిన చిరుహాసమే నాట్యమనీ – నాట్యంలోని ఒక మెరుపే నాటక కళ అనీ - అది విశ్వానికే ప్రతిబింబమనీ నిర్వచించారు.

అలాగే విశ్వశ్రేయమైనది నటననీ, నటన – ఈశ్వరపరమైనది గనుక పూజ్యమైనదనీ – ప్రభావ పూర్ణమైనది గనుక ప్రబోధయోగ్యమైన దనీ – ప్రమోద భరితమైనది గనుక ప్రయోజ్య మైనదనీ – ప్రశస్తమైనది గనుక పవిత్రమైనదనీ లాక్షణికుల నిర్వచనం.

శ్రుతులూ, స్మృతులూ, సదాచారాలూ, ధర్మాలూ ఆదిగాగల లోకోపదేశకములైన సమస్త విషయాలనూ కూలంకషంగా చర్చించి, అందులోని ఉత్తమాశయాలను వినోదాత్మకంగా లోకకల్యాణార్థం ఉపదేశించాడు భరతముని.

అదే ఈనాడు మనకు కనిపించే భరత నాట్యశాస్త్రం. ఆ ప్రభావంతో వెలువడినవే భరత నాట్యం – మణిపురి - కథక్ – కథకళి – అంకియా నట్ - ఒడెస్సీ - ఆంధ్రదేశంలో కూచిపూడి మొదలైన శాస్త్రీయ నృత్యాలు.

ఆంధ్రప్రజాజీవితంలో ఒక స్థానాన్ని సంపాదించుకున్న ఈ నృత్యకళను ఆంధ్రులు ఎలా ఆరాధించారు ? ఎలా పోషించారు ? ఆయా కాలాల్లో లలితకళా వికాసంతోపాటు సనాతన ధర్మాలనూ – ఆధ్యాత్మిక తత్త్వాన్నీ – మతాచారాలనూ - సాంఘిక జీవనాన్ని – నాట్యకళ ద్వారా ఎలా పునీతం చేసుకున్నారు ? భారతీయ సంస్కృతిలో ఆంధ్రుల స్థానాన్ని ఎలా నిలబెట్టుకున్నారు ?

ఎవరీ ఆంధ్రులు ?

ఆంధ్రులు - నాట్యకళ

ఈనాటి వరకూ జరిగిన పరిశోధనల ఫలితంగా ఆంధ్రుల చరిత్ర ఒక వరుసక్రమంలో తెలుస్తూవుంది. 'ఆంధ్ర' అనే పదం అనేక ప్రాచీనగ్రంథాలలో ఉదాహరింపబడి వుంది.

భరతుడు నాట్యశాస్త్రంలో ముఖ్యమైన పదకొండు జాతిరాగాలలో "ఆంధ్రి" అనేటి రాగం ఒక జాతిరాగంగా పేర్కొన్నాడు.

ప్రాచీన గ్రంథమైన ఐతరేయబ్రాహ్మణంలో ప్రప్రథమంగా "ఆంధ్రశబ్దం" ఉపయోగపడడమే కాక క్రీ॥పూ॥ వెయ్యి సంవత్సరాల ముందుగానే రచింపబడిన భారత, రామాయణ గ్రంథాలలో కూడ ఆంధ్రుల ప్రశంస వుంది. ఈ నాటికి సుమారు నాలుగువేల సంవత్సరాలనుండీ ఆంధ్రజాతి ఒక ప్రత్యేక జాతిగా నివసిస్తున్నారని చెప్పవచ్చును.

ఆంధ్రదేశాన్ని పరిపాలించిన రాజులలో శాతవాహన తెలుగు చక్రవర్తులు మొదటి వారు. వారిలో 14వ రాజైన హాలుడు ప్రతిష్ఠానపురం రాజధానిగా చేసుకుని దక్షిణాపథాన్నంతా పరిపాలించాడు.

క్రీస్తుకు పూర్వమే ఆంధ్రదేశంలో సంగీతం, నృత్యం, నాటకంతో పాటు అనేక వాద్యవిశేషాలు ప్రచారంలో వున్నట్లు హాలశాతవాహనుడు రచించిన 'గాథాసప్తశతి' తెలియ చేస్తూవుంది.

గోపికల నర్తనాన్ని శ్లాఘించే నెపాన ఒక గోపిక వారి చెక్కిళ్ళమీద ప్రతిబింబిస్తున్న కృష్ణుని ముద్దు పెట్టుకున్నదట.

నర్తించి నర్తించి అలసటగొన్న వాలుగంటితో కలయిక ఆహ్లాదమట.

ఇలా పై వుదాహరణలతోపాటు గాథాసప్తశతిలో నృత్యం-నాటకం-సంగీతంతోపాటు-మృదంగం-మురజ-వీణ మొదలైన వాద్య విశేషాలున్నట్లు కూడ తెలుపబడింది.

శాతవాహనరాజులు గాఢమైన హిందూమతాభిమానులైనప్పటికీ దేశంలో బౌద్ధమతం విరివిగా వ్యాపించింది. పీడితప్రజ అందరూ బౌద్ధమతాన్ని అభిమానించారు బుద్ధుని దేవునిగా ఆరాధించారు. ఈ ఆరాధనలో శిల్పులు శిల్పాలను చెక్కారు. చిత్రాలను చిత్రించారు. సంగీత నృత్యాలలో వారి ఆనందాన్ని వెల్లడించారు. ఇలా బుద్ధుని ఆరాధించే వారికి నాగార్జునుని కొండ కేంద్రమైంది.

బౌద్ధమతంలో వచ్చిన పరిణామాలను ఆచార్య నాగార్జునుడు మరికొంత ముందుకు తీసుకువెళ్లాడు. బౌద్ధమతం ఆంధ్రసంస్కృతిపరిణామంలో ఎంతో ప్రాముఖ్యం వహించింది.

ఆంధ్రుల నృత్యకళ సుమారు రెండువేల సంవత్సరాల క్రితమే-శాతవాహనుల నాటికే-అభివృద్ధి చెందిం దనడానికి ఈనాడు అనేక ఆధారా లున్నాయి.

అమరావతి. నాగార్జునుని కొండల్లో ఈనాడు కనిపించే పాలరాతి శిల్పాల్లో అనేక నాట్యభంగిమలతోపాటు మన నాట్యసంప్రదాయాలన్నీ మలచబడ్డాయి.

ముఖ్యంగా అమరావతిలో దొరికిన శిల్పంలో ఒక బృందనాట్య ముంది. బృందంలో ఉన్న ప్రతినర్తకీ ఏదో ఒక భావాన్ని సూచిస్తూవుంది.

ఒక నర్తకి 'ప్రవేశిక' నృత్యం చేస్తూవుంటే మరోనర్తకి 'ఆలీఢ' స్థానంలో ఉంది 'వ్యంసిత' కరణాన్ని చూపుతూవుంది

మరొక శిల్పంలో ఆరుగురు నర్తకీమణులు ఒకరాజు ముందు నృత్యం చేస్తున్నట్లు చూపబడింది.

బోధిసత్వుడు తెల్లఏనుగు రూపంలో భూమికి వచ్చే ఘట్టాన్ని చూపే శిల్పంలో ఆయనను అనుసరించివచ్చే దేవతలు వివిధ నాట్య భంగిమల్లో కనిపిస్తున్నారు.

ఆ మాటకొస్తే బౌద్ధయుగంలో నృత్యకళ అంతగా అభివృద్ధి పొందటానికి కారణం లేకపోలేదు

బుద్ధుడు మొట్టమొదటి నాట్యశాస్త్రవేత్త అని అతని తొలిజీవిత చరిత్ర "లలిత విస్తరం" చెబుతూవుంది. రాజగృహంలో బుద్ధుని సమక్షంలో దక్షిణదేశానికి సంబంధించిన 'కువలయ' అనే ప్రసిద్ధ నర్తకి బుద్ధుని జీవితాన్నే అభినయించిందట.

శాతవాహనుల నాలుగు వందల సంవత్సరాల పరిపాలనలో "సంగీతం — నాట్యం — శిల్పం — చిత్రలేఖనం" ఎంతగానో అభివృద్ధి పొందాయి.

పల్లవరాజుల్లో మొదటి మహేంద్రవర్మ కాంచీపుర పల్లవ రాజ్యానికి అధిపతియై శిల్ప విద్యనూ, నృత్య విద్యనూ ఎంతగానో పోషించాడు.

ఆ తరువాత ఆంధ్రదేశాన్ని ఇక్ష్వాకులూ, పల్లవులూ, సాలంకాయనులూ, విష్ణు కుండినులూ, కళింగరాజులూ పరిపాలించారు. కాని వీరు వర్ధిల్లిన కాలంలో లలితకళా వికాస మెట్టిదో మనకు తెలియరావడం లేదు

వీరి తరువాత అయిదు వందల సంవత్సరాలు ఆంధ్రదేశాన్ని చాళుక్యచోళులు నిరాఘాటంగా పరిపాలించారు. పూర్వచాళుక్యుల్లో మొదటి చాళుక్య భీముడు లలితకళ లన్నిటినీ పోషించాడు. సమస్త గాంధర్వవిద్యావిశారదయైన 'చల్లవ్వ' అనే వారవిలాసిని ఆయన ఆస్థానంలో వర్ధిల్లింది. భట్టవామనుడు ఆస్థానకవిగా వుండి అలంకార శాస్త్రాన్ని రచించాడు.

కళ్యాణి చాళుక్యుల్లో విక్రమాదిత్యుని కుమారుడైన మూడవసోమేశ్వరుడు, ముందెప్పుడో కళ్యాణకటకంలో భూతమాతృ మహోత్సవంలో భిల్లవేషం ధరించి నృత్యగానాలు చేసే ఒక స్త్రీని మెచ్చుకొన్నాడనీ, ఆ నృత్యమే 'గొండలి' లేక 'గొండగి'అయి, తరువాత అదే 'గొండ్లి' అయిందనీ వివరించాడు. మూడవ సోమేశ్వరుడు స్వయంగా నాట్యాచార్యుడు; నట్టువు. "గొండ్లి" అనే నృత్యంలోని దోషాలను ఎవరో అడుగగా ఆ దోషాలను సరిదిద్ది ఆడి చూపించాడట. నాటి రాజులు సంగీత నృత్య విద్యల్లో ఆరితేరిన వారు

చాళుక్యరాజుల కాలంలో వెలసిన నన్నెచోడుడు తన కుమారసంభవంలో ప్రప్రథమంగా 'రంభ' నాట్యవర్ణనను గురించి ప్రస్తావించాడు.

నన్నెచోడుడు ఆనాటి వినోదాలతోపాటు గీత వాద్య నృత్యాలను కూడ వర్ణించాడు. ఈకాలంలో దేవాలయాలలో "సంగీతం — నాట్యం — శిల్పం" అఖండంగా పోషింప బడ్డాయి.

సామర్లకోట భీమేశ్వరదేవాలయంలోని నంది మండపస్తంభాలమీద చెక్కబడిన గాయనీ నర్తకీమణుల శిల్ప ప్రతిమలు వారి నాట్యకళాభిమానానికి నిదర్శనాలు.

ఇక్కడ "హల్లీసక" మనే దేశి లాస్యం కోలాటనృత్యం చూపబడింది. ఇందులోని ఆట కత్తెలు జతలు జతలుగా చీలి ఆటయొక్క లయ కనుగుణంగా కోలాటపు కోలలతో తాళంవేస్తున్నట్లుంది.

నేటి ద్రాక్షారామంలోనూ – భీమవరంలోనూ – సామర్లకోటలోనూ గల భీమేశ్వరాల యాలలో కోలాటంవేసే నర్తకీమణుల ప్రతిమల వరుసలను స్తంభాలమీద చూడవచ్చును.

రాజరాజనరేంద్రుడు నన్నయచే వ్రాయించిన మహాభారతం అవతారికలో తాను నాటకాలను చూచినట్లుంది

తిక్కన సోమయాజి భారతం విరాటపర్వంలో 'ఉత్తర నేర్చుకున్న నృత్యవిద్యల్ని వర్ణిస్తూ 'దండలాసకం, కుండలి, ప్రెక్కణం, పేరణం' మొదలైన నాట్యభేదాల్ని పేర్కొన్నాడు.

అలాగే తిక్కన భారతం విరాటపర్వంలోని బృహన్నల చేసిన నాట్యప్రశంస వల్ల ప్రాచీన నాట్యాన్నిగూర్చి తెలుసుకోవచ్చును.

ఇక పలనాడులో గురజాలను రాజధానిగా పరిపాలించిన నలగామరాజు దర్బారులో జరిగిన ఆనాటి సంగీత నృత్యవాద్య విశేషాలను శ్రీనాథ మహాకవి ఈ విధంగా వర్ణించాడు:

"నాట్యమేళము వారు నవవిలాసముల
వచ్చి నమ్రత మ్రొక్కి ప్రక్కగా నిల్వ
ఘన వైభవంబున కామభూవిభుడు
నవ్వుచు సెలవిచ్చె నాట్యంబుచేయ
మదను పట్టపుదంతి మంజులవాణి
భరత శాస్త్రోచిత బహురాగములను
నిలిచి నాట్యమునకు నేర్పరియైన
వేత్రపాణికి దగ వినయంబు జూపి
భూచారి నాట్యంబు పొందుగా సలిపె"

అని వర్ణించాడు. ఇలా లలితకళా వికాసంతో వర్ధిల్లిన పలనాటి సీమలో అన్నదమ్ముల కలహాకారణంగా పల్నాటియుద్ధం ప్రారంభమైంది.

కేవలం రాజకీయ కారణాలేకాక, మత ప్రాధాన్యంకూడ ఎంతోవుంది.

రామానుజుల వైష్ణవమతం 11-వ శతాబ్దంలో తమిళదేశంలో ప్రారంభమై ఆంధ్ర దేశంలో ప్రవేశిస్తే బసవయ్య వీరశైవమతం 12-వ శతాబ్దంలో కన్నడదేశంలో ప్రారంభమై ఆంధ్రదేశంలో ప్రవేశించింది.

ఈ మతాల విజృంభణ ఆ నాటి సాంఘిక ఆచార వ్యవహారాలలో — సంగీతంలో — నృత్యంలో — సాహిత్యంలో — శిల్పంలో — ఎంతో మార్పు తీసుకువచ్చింది.

శైవమతం భక్తిసంప్రదాయంగా వ్యాపించడంతో శివలీలలు పాడడం — అభినయించడం — శివకథలు ఆడడం — వాడుకలోకి వచ్చి నాట్యసంగీతకళలు వృద్ధిపొందాయి.

అనేకమంది శిల్పులు ఆనాడు ఆచరణలోవున్న అనేకమైన నాట్యరీతుల్ని చెక్కి నాట్య కళాసేవ చేశారు

ఏ రాజులు ఏ కళాసంప్రదాయాన్ని పోషించారో — ఏ శిల్పులు ఏ శిల్పాల్ని మలిచారో — ఏ కళాకారులు ఏ నృత్యాలను ప్రదర్శించారో మనకు సాక్ష్యాధారాలు లేకపోయినా నేటి ఆంధ్ర దేశపు దేవాలయాలన్నిటి మీదా నాట్యశిల్పాలు చెక్కబడి మనకు దర్శనమిస్తున్నాయి.

ఆ రోజుల్లో దేవాలయాల్లో దేవదాసీల ఆరాధన నృత్యాలు జరిగేవి శ్రీశైల దేవస్థానంలో పూర్వం శృంగనాట్యం సప్తలాస్యం, ప్రదర్శించినట్లు ఆలయశిల్పాన్నిబట్టి పూర్వం శైవసంప్రదాయ నృత్యాలు జరిగినట్లు తెలుస్తూవుంది భామా కలాపం — గొల్ల కలాపం ఇతివృత్తాలు శ్రీశైల భ్రమరాంబా స్తవంతో ప్రదర్శింపబడేవట.

ఆలాగే పిఠాపురం — కుంతీమాధవుని ఆలయంలో వైష్ణవసంప్రదాయనృత్యాలైన భామాకలాపం — గొల్లకలాపం ప్రదర్శింపబడేవట.

తిరుపతి వేంకటేశ్వర దేవస్థానం వైష్ణవసంప్రదాయనికి చెందినప్పటికి ఇక్కడ నృత్యవిద్యావికాసం అంతగా కనిపించడంలేదు. కాని ఈ ప్రాంతపు దేవాలయాల మీద నాట్యశిల్పాలు వున్నాయి

శ్రీకాకుళం ఆంధ్రవిష్ణుదేవాలయంలో వైష్ణవసంప్రదాయంతో ఆరాధన నృత్యం జరిగేదట.

బాపట్ల భావనారాయణ దేవస్థానంలో సిద్ధాబత్తునివారు వైష్ణవసంప్రదాయానుసారం శాస్త్రీయ నృత్యకళను రూపొందించారట.

మాచర్ల శైవవైష్ణవసంప్రదాయాలకు పుట్టినిల్లు. రెండు మతాలవారూ వారి వారి ఆలయాల్లో నృత్యకళను కేళిక పద్ధతిలో ఆరాధించారు.

చెయ్యూరు సుందరేశ్వరస్వామివారి దేవాలయంలో ఆరాధన నృత్యాలు జరిగేవి.

శ్రీకాళహస్తిలో శైవసంప్రదాయ నృత్యాలు జరిగేవి. ఈ విధంగా ఆంధ్రదేశపు నాలుగు చెరగులా దేవాలయాల్లో శాస్త్రీయ నృత్యాలు కనులవిందుగా జరిగేవి.

ఆంధ్రుల చరిత్రలో అత్యంత ప్రసిద్ధిగాంచిన ఓరుగంటి కాకతీయ చక్రవర్తులు మూడువందల సంవత్సరాలు రాజ్యపరిపాలన చేశారు. వీరికాలంలో నాట్యకళ బహుముఖాల విజృంభించినట్లు అనేక శాసనాలవల్లనూ ఆనాటి శిల్పకళవల్లనూ విదితమౌతూవుంది.

దేవాలయకైంకర్యంచేసే నర్తకీమణులకు గృహదానాలు చేసినట్లు పిల్లలమర్రి శాసనంలో ఉదాహరించబడింది. పానుగల్లు శాసనంలో మైలాంబ నర్తకీమణులకు గృహదానాలు చేసినట్లుంది ధర్మసాగర శాసనంలో నాట్యకత్తెలకు కొన్ని నివర్తనాల భూమి ఇచ్చినట్లు వ్రాయబడింది. చేబ్రోలు శాసనంలో కాకతి గణపతిదేవుడు 'నృత్తరత్నావళి' రచయిత జాయపసేనానికీ, పదహారుమంది ఆటకత్తెలకూ గృహదానాలు చేసినట్లుంది.

శాసనాలతోపాటు కాకతీయ చక్రవర్తులు కట్టించిన అనేక దేవాలయాల మీద నాట్య సంప్రదాయాలు ప్రతిబింబించే అనేకమైన నాట్యశిల్పా లున్నాయి.

శిల్పకళానిర్మితమైన రామప్పగుడి మంటపం కోణాల్లో నాలుగు ప్రక్కలా నిలిపిన నల్లరాతి నాట్యకత్తెల విగ్రహాలు అతి సుందరమైనవి.

వాటి త్రిభంగీ నాట్యభంగిమలు శిల్పకారుల్నే సమ్మోహితుల్ని చేస్తున్నాయి.

పాలంపేట రామప్పచెరువుకట్ట తూర్పుచివర నున్న దేవాలయం లోపలి భాగంలో స్త్రీలు మద్దెల వాయిస్తూవుండగా వివిధ భంగిమలలో నృత్యంచేస్తున్న అనేకమంది ఆటకత్తెల శిల్పా లున్నాయి.

హనుమకొండ వెయ్యిస్తంభాల గర్భగుడి ద్వారబంధాలమీద వివిధ నృత్యభంగిమలలో స్త్రీల శిల్పాలున్నాయి.

కాకతీయ యుగంలో జాయపసేనాని రచించిన అపూర్వ నృత్యశాస్త్రగ్రంథం 'నృత్తరత్నావళి'. ఈ గ్రంథం క్రీ॥శ॥ 1254 ప్రాంతంలో పూర్తిచేయబడింది.

నాటి మేటి నాట్యగ్రంథమైన నృత్తరత్నావళిలో మార్గ – దేశి నృత్యాలు రెండూ కలిసికట్టుగా నడిచాయి. జాయప తనకాలంలో ప్రచారంలోవున్న దేశి నృత్యాల నన్నిటినీ ఆమూలాగ్రంగా చిత్రించాడు. దేశి నృత్యసంప్రదాయాలైన పేరణి – ప్రేంఖణం – రాసకం – చర్చరి – నాట్యరాసకం – దండరాసకం – శివప్రియం – చిందు – కందుకం – ఖాండికం – ఘంటసరి – బహురూపం – కోలాటం – మొదలైన జానపద నృత్యా లన్నిటినీ వివరించాడు.

ఏమైనా ఈ నాడు ఆంధ్రులు గర్వించదగిన పురాతన నృత్యశాస్త్రగ్రంథాలలో నృత్తరత్నావళి మణిభూషణం లాంటిది.

కాకతీయ యుగంలో పాల్కురికి సోమనాథుడు గొప్ప విప్లవకవిగా వర్ధిల్లాడు కళా రూపాల ద్వారా వీరశైవమతాన్ని ఎలా ప్రచారం చేసిందీ వివరించాడు. పండితారాధ్య చరిత్ర పర్వతప్రకరణంలో నృత్యకళకు సంబంధించిన అనేక శాస్త్రీయ విషయాలనేగాక జాయప వర్ణించినట్లు జానపద నృత్యాలను కూడా వర్ణించాడు

" సొలుపారు దండనంబులు నొప్ప హంస
గతియును. మాతంగగతియును. వృషభ
గతియును. మఱి మేషగతియును. భోగి
గతియును నా బెక్కుగతులు నొప్పారు
రంభ యాదిగ నప్సర స్సమూహంబు
కుంభినీ సతులతో గూడియాడంగ ".

అని ఆ నాటి నర్తకీమణుల నర్తన తీరును ఉత్తేజంగా కావ్యధోరణిలో వివరించాడు. ఈ వర్ణనలో రకరకాల నృత్యరీతులను వర్ణించాడు.

అంతేగాక అనేక విధాలైన ఇతర నృత్యభేదాలనుగూర్చి – హంస – నెమలి – పాము – ఏనుగు – ఎద్దు – కోతి – మేక – మొదలైన వాటి గతుల ననుసరించి చేసే నృత్యాల పట్టిక నిచ్చాడు.

సోమనాథుడు బసవపురాణంలో బసవని వివాహఘట్టంలో కోలాటము – గొండ్లి – పేరణి – మొదలైన దేశిరూపకాలైన నృత్యరీతుల్ని పేర్కొన్నాడు.

కాకతీయ యుగంలో శ్రీనాథుడు ప్రతాపరుద్రుని ఉంపుడుగత్తె మాచల్దేవి గౌరవార్థం 'క్రీడాభిరామ' మనే వీథినాటకాన్ని రచించాడు. క్రీడాభిరామంలో జక్కుల పురంధ్రి నృత్య వర్ణన. జంగం కథల వర్ణన ఉదాహరింపబడివుంది.

కాకతీయ యుగంలో మైలారదేవునిముందు జరిగే నృత్యాలను గురించి శ్రీనాథుడు క్రీడాభిరామంలోనే ఈ విధంగా వర్ణించాడు.

" వీరు మైలార దేవర వీరభటులు
గొండ్లి యాడించుచున్నారు. గౌరగపడుచు
నాడుచున్నది చూడు మూర్ధాభినయము ".

పురుషులు వీరభద్రస్వామిని నెత్తిమీదపెట్టుకొని వీరావేశంతో నారసాలు పొడుచుకొని నృత్యం చేసేవారట.

నగ్నంగా వున్న రేణుకాదేవి విగ్రహంలముందు స్త్రీలుకూడా నగ్నంగా పూజిస్తూ నాట్యం చేస్తూవుండేవారట.

ఇంకా కాకతీయుల కాలంలో కోలాటం – గొండ్లి నృత్యం – పేరణి నృత్యం మొదలైన నృత్యాలు విరివిగా జరుగుతూ వుండేవట.

కాకతీయ యుగంలో విద్యానాథుడు 'ప్రతాపరుద్రీయం' అనే అలంకార శాస్త్రాన్ని రచించాడు

కాకతీయ సామ్రాజ్య పతనానంతరం దానిని ఆశ్రయించుకొన్న సామంతరాజులూ, సేనానాయకులూ స్వతంత్రరాజ్యాలు స్థాపించారు. అటువంటివాటిలో రెడ్డిరాజ్యాలు, వెలమ ప్రభువుల రాజ్యాలు ముఖ్యమైనవి.

గుంటూరుజిల్లాలోని కొండవీడు ప్రసిద్ధికెక్కిన రెడ్డిరాజుల దుర్గం. రెడ్డిరాజుల యుగంలో క్రీడాభిరామంలోని స్త్రీపాత్రను 'పెండెలనాగి' అనే ఆమె ప్రదర్శించి ప్రఖ్యాతి వహించిందట.

ఈ రెడ్డిరాజులో చివరిరాజు కుమారగిరి స్వయంగా పండితుడు. సంగీత నాట్యశాస్త్రాల్లో ప్రవీణుడు. ఈ ఈడు "వసంతరాజీయం" అనే నాట్యశాస్త్రగ్రంథం వ్రాసినట్లుకూడ కాటయ వేమారెడ్డి రచించిన శాకుంతల వ్యాఖ్యానంవల్ల తెలుస్తూవుంది.

శ్లో॥ మునీనాం భరతాదీనాం,
భోజాదీనాంచ భూభుజాం
శాస్త్రాణి సమ్య గాలోచ్య
నాట్యవేదార్థవేదినా
ప్రోక్తం వసంతరాజేన
కుమారగిరి భూభుజా
నామ్నా వసంతరాజీయం
నాట్యశాస్త్రం యదుత్తమం

కుమారగిరి ప్రతిసంవత్సరం వసంతోత్సవాలు జరిపి కళాకారులకు ఘన బహుమతులిస్తూ వుండేవాడు. 'కంచి' అనే దేవదాసి నాట్యకత్తెకు "కంచకచర్ల" అనే గ్రామాన్నీ– 'పొన్ని' అనే నాట్యకత్తెకు "పొన్నవరం" గ్రామాన్నీ – 'పేరి' అనే నాట్యకత్తెకు "పేరుకలపూడి" గ్రామాన్నీ దానంగా ఇచ్చాడు.

కుమారగిరి ప్రియురాలు లకుమాదేవి అందాలరాణి – అపర నాట్యసరస్వతి. లకుమను గురించి కాటయ వేమన తన 'శాకుంతల' వ్యాఖ్యానంలో

శ్లో॥ జయతి మహిమా లోకాతీతః
కుమారగిరిప్రభోః

సదసి లకుమాదేవీ, యస్య
ప్రియాసదృశీ ప్రియా
నవ మభినయం నాట్యార్థానాం
తనోతి సహస్రధా
వితరతి బహూ నర్థా నర్థి
వ్రజాయ సహస్రశః.

అని వ్యాఖ్యానించాడు.

ఈ విధంగా కొండవీటి సామ్రాజ్యంలో నాట్యకళాసరస్వతి దేదీప్యమానంగా వెలుగొందింది.

కందుకూరును పరిపాలించిన శివలింగారెడ్డి నాట్యశాస్త్ర పారంగతుడు

రెడ్డిరాజుల యుగంలో వర్ధిల్లిన శ్రీనాథ మహాకవి క్రీ.శ. 14–15 శతాబ్దాలలో వర్ధిల్లిన యక్షగానాలను గురించి వర్ణిస్తూ భీమఖండంలో "కీర్తింతు రెద్దాని కీర్తి గంధర్వులు గాంధర్వమున యక్షగాన సరణి" అని పొగిడాడు. అంతేగాక ఒకవేశ్య ఈశాని వేషం ధరించి ద్రాక్షారామ వీథుల్లో భిక్షాటనం చేసినట్లు భీమేశ్వరపురాణంలో

సాని ఈశానియై మహోత్సవమునందు
గేల నవచంద్రకాంతపు గిన్నెపూని
వీథి భిక్షాటన మొనర్చువేళ జేయు
మరులు నృత్యంబు జగముల మరులుగొలుపు.

అని వర్ణించాడు.

అంతేగాక నాట్యంలో దేశి–మార్గ నృత్యాలను గురించి కాశీఖండంలో 'జక్కిణీ–చిందు' అనీ అది దేశీయ నృత్యమనీ దశావతార చరిత్రఘట్టంలో ఈ విధంగా వర్ణించాడు—

దురుపదంబులు సొక్కుమై సిరుల నొనగ
సరిగ నిరుగెల కుంచియల్ సవదరించి
పెక్కువగ జక్కిణీ కోపు ద్రొక్కి నొక్కి
చక్కని మిటారి నరపతుల్ సొక్కిచూడ.

విజయనగర రాజులు

కాకతీయరాజ్య పతనానంతరం క్రీ.శ. 1336 లో స్థాపించిన విజయనగర సామ్రాజ్యం, కృష్ణదేవరాయల మరణానంతరం 1565 వరకు మహోజ్జ్వలంగా సాగి చివరకు తళ్లికోట యుద్ధంలో దెబ్బతింది.

హంపీవిజయనగరం ఒక కళాకేంద్రంగా వర్ధిల్లింది. నాటి కళావైభవాన్నిగూర్చి విజయనగరాన్ని దర్శించిన విదేశరాయబారులు ఎంతగానో వర్ణించారు.

పెట్రోడెల్లా – అనే పోర్చుగీసు దేశస్థుడు వసంతోత్సవాలలో పాల్గొన్న ఒక కోలాట బృందాన్ని వర్ణించాడు.

ఇమ్మడి ప్రౌఢదేవరాయల కాలంలో – క్రీ.శ. 1443 లో – విజయనగరాన్ని దర్శించిన 'అబ్దుల్ రజాక్' నాటి వుత్సవాలలో అద్భుత నాట్యప్రదర్శనాలు జరిగినట్లు పేర్కొన్నాడు. ఆ వుత్సవాలలో పాల్గొన్నవారిలో చాలమంది కన్యలే నట. వారి బుగ్గలు చంద్రునివలె నుండి వారి ముఖారవిందాలు వసంతాన్ని అతిశయించిన శోభతో వెలుగొందు తున్నాయట. వారి రూపాలు కొత్తగా విచ్చిన గులాబిపువ్వుల్లాగ మనసుకు అమితానందాన్ని కలిగించాయట.

విదేశయాత్రికుల్లో ఒకడైన 'పేయస్' నాటి నాట్యశాలను గురించి గ్రంథస్థం చేశాడు. 'పేయస్' ఇంకా ఇలా వ్రాశాడు. దేవీ నవరాత్రులలోనూ – భువన విజయంలోనూ భోగస్త్రీలు నృత్యం చేసేవారట నృత్యం నేర్పే గురువులకు కొన్ని ఈనాములను రాయల వారు ఇచ్చారట.

1514 లో విజయనగరాన్ని దర్శించిన 'బర్బోసా' ఇలా వ్రాశాడు. చక్రవర్తి దర్బారులో భోగంసానులు నృత్యాలు చేసేవారనీ – కోలాటాలు వేశేవారనీ – అంతేకాక తమ పిల్లలకు 10 సంవత్సరాల ముందునుంచే నృత్యవిద్యను నేర్పేవారనీ ఉదాహరించాడు.

విజయనగర రాజుల కాలానికి చెందిన చంద్రశేఖరుడు ఆ నాటి భోగంపడుచుల నృత్య నైపుణ్యాన్ని ఈ విధంగా వర్ణించాడు

సేరువ వాడపల్లి నరసిమ్ముడి తీరత మోయి బోగమ
మ్మోరుల యాట సూస్తి ; వారి ముంగల దేము డదెంత ? యిద్దెలో
తీరు ప్రయాస గంటి : వొకతిత్తిని గుక్కిడ కూడెవోని కా
లూరికె మొక్కబుద్దవుతదో యను మూర్ఖుడు చంద్రశేఖరా !

'నూయల్ అనే ఆయన విజయనగరంలోని ఒక నాట్యశాలను గురించి నర్తకులు తమ అంగసౌష్ఠవాన్ని పెంపొందించుకోవడానికి ప్రతిరోజూ చేసే అభ్యాస పరిశ్రమల్ని గురించి "ది ఫర్గాటన్ ఎంపైర్" అనే గ్రంథంలో ఉదాహరించాడు. రెండవ దేవరాయలకాలంలో ముల్ బాగళ్ మండలేశ్వరుడైన 'సాళువగోపతిప్ప' సంగీత – నాట్య – తాళ – అలంకార శాస్త్రాలు వ్రాసినట్లు తెలుస్తూవుంది. లొల్ల లక్ష్మీధరుడు తన పూర్వులలో అయిదవతరంవాడైన విరించి మిశ్రుడు "భరతార్ణవపోత" మనే నాట్యగ్రంథాన్ని రచించినట్లు తన సౌందర్య లహరీ వ్యాఖ్యానంలో ఉదాహరించాడు.

విజయనగర రాజధాని హంపిలోవున్న శిల్పసంపదలో గాయక – నర్తక – నర్తకీ బృందాలు సంప్రదాయ సిద్ధమైన భరతనాట్య భంగిమలతో బహుసంఖ్యలు విరాజిల్లుతున్నాయి. కోలాటపు కోపుల శిల్పాలు అనేకం గోడలమీద చెక్కబడివున్నాయి.

రాయలకాలంలో దేవాలయాలముందు జరిగే బహిరంగ నాట్యప్రదర్శనాలకు రాజులు కూడా హాజరవుతూ వుండేవారట.

విఠలస్వామి దేవాలయంలో నాట్యప్రదర్శనాలు వీక్షించటానికి వచ్చే రాజులకు ఎత్తైన వేదికపై ఒక సింహాసనం ప్రతిష్ఠింపబడింది.

శ్రీకృష్ణదేవరాయలు స్వయంగా సంగీత నాట్యాలను అభ్యసించినట్లు చరిత్రాధారాలవల్ల తెలుస్తూవుంది. రాయలు కొలువు తీర్చివుండగా "రంజకం శ్రీరంగరాజు – రంగరాజు కుమార్తె రంజకం కుప్పాయి – నట్టువ నాగయ్య" మొదలైనవారు నృత్యనాటకాలను ప్రదర్శించేవారట.

అచ్యుతరాయల పరిపాలనలో నృత్యకళ అభివృద్ధిపొందింది. ఆయన ఆస్థానంలో అనేకమంది నర్తకీమణులు పోషింపబడ్డారు. ఆనాడు అనేమంది నర్తకీమణులు తిరుపతి దేవస్థానానికి పంపబడినట్లు దేవస్థానంవారు ప్రకటించిన ఒక శాసనాన్నిబట్టి తెలుస్తూవుంది.

ఆ రోజుల్లో పురుషులే స్త్రీవేషాలు ధరించేవారనీ – నాట్యపు పోటీలు జరిగేవనీ ఆముక్తమాల్యదలో ఉదాహరింపబడింది.

పెద్దన మనుచరిత్ర నాలుగవ ఆశ్వాసంలో స్వరోచి పురప్రవేశ సందర్భాన "చిలుకల కొల్కి కల్కి యొక చేడియ నాటకశాలమేడపై నిలువున నాడుచుండి" యని ఒక పద్యంలో నాటకశాలను పేర్కొన్నాడు.

కృష్ణదేవరాయల కాలంలో దేవదాసీలు ప్రముఖస్థానాన్ని అలంకరించారు. నాట్యకళయందు ప్రజ్ఞానిధులుగా వెలుగొందారు రాయల దర్బారులోనూ – రాణివాసపు మందిరాలలోనూ – దేవస్థానాలలోనూ – వీథిమంటపాలలోనూ – ఎటుచూసినా దేవదాసీ సుందరాంగనలు నాట్య – నాటక – గాన – మాధుర్యాలను వెదజల్లారు

ఆనాడు రాయల ఆస్థాన శిల్పులు దేవాలయాల మీదా – మహా సౌధాల మీదా – కుడ్యాల మీదా – స్తంభాల మీదా – ఆ దేవదాసీల నాట్య భంగిమలనూ, వివిధ అభినయాలనూ – వేష, భూషణ, అలంకారాలతో సహా చిత్రించారు.

హజారరామాలయం ముఖద్వారం వద్దనూ – ఆలయంలోనూ – స్తంభాలపైనా నాట్యకత్తెల యొక్క చిత్రాలు మనకు కనబడుతున్నాయి.

ఆనాడు భోగంపడుచులు తొలిసారి దేవతాసన్నిధిలో నాట్యంచేసి ఆతరువాత నాట్యాన్ని వృత్తిగా స్వీకరించేవారు. రాజులు భోగంవారి సంగీతనృత్యాలను మెచ్చుకొని ఆ సందర్భంలో కవులకు, కళాకారులకు ఇనాముల నిచ్చేవారు.

విజయనగర చక్రవర్తుల కాలంలో ఇతర కళారూపాలతో పాటు వర్ధిల్లిన కళారూపం — యక్షగానం. మన ప్రాచీన కళారూపాల్లో అతి ప్రాచీనమైన దీ యక్షగానం.

అచ్యుతరాయల కాలంలో హిందూపురానికి 9 మైళ్ళలో వున్న లేపాక్షి అనేచోట విరూపణ్ణ కట్టించిన వీరభద్రేశ్వరాలయంలో ఒక నాట్య మండపం వుంది. అందులో శివుని — నటరాజమూర్తిని-గాయక బృందంతోపాటు అప్సరసలను ప్రదర్శించే శిల్ప ఫలకా లున్నాయి. ఈ దేవాలయంలో అపూర్వమైన నాట్యవిజ్ఞానం వెల్లివిరుస్తూంది.

క్రీ.శ. 1565 తళ్లికోటయుద్ధానంతరం విజయనగర రాజ్యం ఛిన్నాభిన్నమై పోయింది. కొంతమంది పెనుగొండకు, మరికొంతమంది చంద్రగిరికీ, మిగిలినవారు తంజావూరుకు, మధురకు చేరుకున్నారు. తంజావూరును 140 సంవత్సరాలు నాయక రాజులు పరిపాలించారు. దక్షిణదేశచరిత్రలో ఆంధ్రనాయకరాజుల పరిపాలన మహోజ్జ్వలమైంది. తెలుగు సాహిత్యం — సంగీతం — నాట్యం — శిల్పం — యక్షగానం మొదలైన లలితకళలు మహోన్నతస్థానాన్ని అలంకరించాయి.

రఘునాథనాయకుని ఆస్థానంలో "ముద్దుచంద్రరేఖ — రామభద్రాంబ" ప్రఖ్యాతి గాంచిన నర్తకీమణు లట. రంగాజమ్మ కవయిత్రియే గాక నాట్య సంగీతాల్లో గొప్ప పండితురాలు.

భాస్కర దీక్షితుడూ, రాజచూడామణి దీక్షితుడూ, లక్ష్మీకుమార తాతాచార్యులూ నృత్యగానవిద్యల్లో ఆరితేరిన దిట్టలు.

తరువాత రాజ్యానికి వచ్చిన విజయరాఘవుడు లలితకళలన్నిటినీ పోషించాడు. ఈయన ఆస్థానంలోనే క్షేత్రయ్య ఘనసన్మానా లందుకున్నాడు.

ఈయన హయాంలో యక్షగాన వాఙ్మయం బహుముఖాల విజృంభించింది ఈయన రాజదర్బారులో ఒక నాట్యమందిరం నిర్మించి యక్షగానాలను ప్రదర్శింపచేశాడు.

విజయరాఘవుడు తన తండ్రి వలెనే నృత్యశాస్త్రకారులను అపారంగా పోషించాడు. ఈయన స్వయం కవి. నాట్యశాస్త్రవేత్త. అనేక యక్షగానాలు వ్రాశాడు.

తంజావూరును ఆంధ్రనాయక రాజుల అనంతరం, పరిపాలించిన మహారాష్ట్ర రాజులు కూడ తెలుగు సాహిత్యాన్ని, కళలనూ పోషించారు.

శరభోజీ ఆస్థానగాయకనర్తకులైన చిన్నయ్య – పొన్నయ్య – వడివేలు – శివానందం అనే నలుగురూ సుబ్బరాయ నట్టువ చారుపుత్రులు. వీరు నృత్యాన్ని ఏకపాత్రాభినయంగా రూపొందించారు.

శహాజీ పంచరత్నప్రబంధ రచనలో ఆ నాటి నృత్య సంప్రదాయాన్నిగూర్చి తెలుసుకో వచ్చును.

ఖండోజీ విచిత్రరాయవతంసకవి నాట్యశాస్త్రాన్ని పద్యరూపంలో రచించాడు.

త్యాగరాజు కీర్తనలూ, సారంగపాణి పదాలూ, క్షేత్రయ్య మువ్వగోపాల పదాలూ, నారాయణ తీర్థులవారి తరంగాలూ మొదలైనవన్నీ తంజావూరు నృత్యంలో అభినయించ బడ్డాయి.

తంజావూరులో తెలుగుదేశపు భరతనాట్యాన్ని తీర్చిదిద్దింది దేవదాసీలూ, రాజనర్తకీ మణులే.

క్రీ.శ.1561 నుండి 1614 వరకూ తంజావూరురాజ్యాన్ని పరిపాలించిన ఆంధ్రరాజులైన అచ్యుతప్పనాయకులవారి సరస్వతీమహల్ కథలతోనూ, గాయకులతోనూ అద్వితీయంగా వెలుగొందింది.

అచ్యుతప్పనాయకులవారు తన పంచన చేరిన కూచిపూడి బ్రాహ్మణకుటుంబాలవారికి అచ్యుతాపుర అగ్రహారాన్ని దానంగా ఇచ్చాడు. దీనినే తరువాత మేలటూరని వ్యవహరించారు.

మేలటూరులో వెంకటరామశాస్త్రి అనే తెలుగుబ్రాహ్మణుడు సంగీత సాహిత్య నాట్యాది విషయాల్లో ఆరితేరిన దిట్ట. ఈయన ఎన్నో యక్షగాన వీథినాటకాలను రచించి వరదరాజు పెరుమాళ్ళ వసంతోత్సవాలలో ప్రదర్శించాడు.

తమిళదేశంలోని భాగవత మేళాల్లో ప్రసిద్ధివహించిన పండనల్లూరు మీనాక్షిసుందరంపిళ్లై ఇటీవలవరకూ నివసించి ఆ ప్రాంతాల్లో కూచిపూడి భరతనాట్య సంప్రదాయాలనూ, పదాభినయాన్నీ విద్యార్థులకు నేర్పాడు.

దక్షిణాదిన విజయనగర చక్రవర్తుల కాలంలో కళలు ఎలా అభివృద్ధిపొందాయో, అలాగే తంజావూరు మధురనాయక రాజుల కాలంలోకూడ సంగీత సాహిత్య నాట్య నాటక విధానాలకు ఆదరణా పోషణా లభించాయి.

క్రీ.శ. 1512 నుండి 1687 వరకు గోల్కొండను పరిపాలించిన నవాబులు కూడ కళలను పోషించారు. అబ్బుల్ హసన్ (తానీషా) కూచిపూడి నృత్యకళాకారులకు 1687 లో కూచిపూడి గ్రామాన్ని అగ్రహారంగా దానమిచ్చినట్లు మాచుపల్లి కైఫీయతులో ఉదాహరించబడివుంది.

గోలకొండ దర్బారులో భోగపుసానులు నృత్యాలు చేసేవారు. భాగమతి, తారామతి వచ్చింది ఇక్కడే.

దౌలతాబాదు నగరంసుల్తాను ఆ పట్టణంలోని పుణ్యాంగనలుచేసే నృత్యప్రదర్శనాలను, అభినయాలను చూచి వారికి తగిన బహుమతు లిచ్చినట్లు ఇబిన్‌బటూటా రచనలవల్ల తెలుస్తూవుంది.

గోల్కొండ తానీషా మంత్రులైన అక్కన్న మాదన్నల యాజమాన్యంలో కూచిపూడి భాగవతుల రీతిలో ఒక భాగవతదళం దేశసంచారం చేసి ప్రదర్శనాలను ప్రదర్శించిందట.

ఇంతటి విశిష్టకళాసంపదలతో వర్ధిల్లుతున్న ఆంధ్రప్రజాజీవితంలో బ్రిటిష్‌సామ్రాజ్య వాదులు ప్రవేశించారు. దేశమంతా అల్లకల్లోల మైంది. మతకలహాలతో సంస్కృతి అంతా నేలమట్టమైంది.

ఆ తరువాత స్వదేశసంస్థానాలలోనూ జమీందార్ల దర్బారులలోనూ లలితకళలు పరిమితమై వారి ఆనందంకొరకు అంకితమైపోయాయి.

ఆ రోజుల్లో బ్రిటిష్‌వారి ఆంగ్లనాటకాలూ, నృత్యాలూ, పట్టణాల్లో ప్రదర్శింపబడుతూ వుండేవి

అయితే ఈ కాలంలో దేశిపద్ధతులైన జానపదకళారూపాలు మాత్రం దీర్ఘకాలం వర్ధిల్లుతూ వచ్చినవి. అవే యీ నాడు శిథిలమై జీర్ణమై కనిపించే నేటి జానపదకళారూపాలు. అలాంటి కళారూపాలలో ప్రధానములైనవి :

1. కురవంజి :— పర్వదినాలలో దైవతారాధనకోసం వచ్చిన భక్తబృందం వినోదార్థం చెంచులు — కురవలు — మొదలైన ఆటవికులు ప్రదర్శించే దేశినాట్యరీతుల్ని కురవంజి నాటకాలనీ చెంచునాటకాలనీ పిలిచేవారు.

2. యక్షగానం :— కురవంజినాటకాలను యాత్రాస్థలాల్లో చూచిన నాగరికప్రజలు ఈ యక్షగానాలను ప్రదర్శించారు. యక్షులనే జక్కులజాతివారు జాతర్లలో గంధర్వుల వేషాలు ధరించి గానప్రధానమైన నృత్యాలను చేసేవారు. ఇంతకుముందే మనవిచేసినట్లు తంజావూరురాజులు ఈ యక్షగాననృత్యనాటకాలను ఎక్కువ ప్రచారంలోకి తీసుకవచ్చారు.

3. భాగవత మేళాలు :— భాగవత మేళాల్లో నర్తకులు యక్షగానాల్లో — సంస్కృత నాటకాల్లోమాదిరి అనేకపాత్రల్ని ప్రవేశపెట్టి పూర్తిగా తమ ప్రదర్శనాలకు నాటకస్వరూప మిచ్చారు. భాగవతమేళ నృత్యకారులనే భాగవతు లంటారు. వీరు అనేక శాస్త్రీయ సంప్రదాయాలను యక్షగానాలలో ప్రవేశపెట్టి ఆ కళ కొక శాస్త్రీయనాట్యపద్ధతిని ఆపాదించారు.

భాగవతాలను ప్రదర్శించినవారిలో కృష్ణాజిల్లా కూచిపూడి బ్రాహ్మణకుటుంబాలకు చెందిన పురుషు లందరూ ఆంధ్రదేశంలో నృత్యోద్ధరణకు జీవితాలను అంకితం చేశారు. ప్రాచీన నృత్యసంప్రదాయాలను అభ్యసించి విజయనగరరాజుల కాలంనాటికే ప్రఖ్యాతివహించి నట్లు మాచుపల్లి కైఫీయతువల్ల వీరి చరిత్ర తెలుస్తూవుంది.

భావరాగతాళయుక్తంగా నటించే నాట్యాన్నే భరతనాట్య మంటారు. నాట్యం నృత్య మనీ, నృత్తమనీ రెండు భాగాలు. భావాన్ని స్పష్టపరచేది నృత్యం. భాషతో భావాలను వ్యక్తంచేసేది నృత్తం. కూచిపూడి నాట్యాచార్యులు వీటన్నిటినీ మేళవించి సిద్ధేంద్రుని పారిజాతాపహరణ నృత్యనాటకంతో వారి జీవితాలను నాట్యకళకు అంకురార్పణ చేశారు.

త్యాగరాయకృతులు – జయదేవుని అష్టపదులు – క్షేత్రయ్య మువ్వగోపాలపదాలు – నారాయణతీర్థుల తరంగాలు – సారంగపాణిపదాలు – తుంగతుర్తి కృష్ణదాసు కృష్ణలీలలు – తాళ్లపాక వారి ప్రహ్లాద – ఉషాపరిణయం : భామాకలాపం – గొల్లకలాపం – దాదినమ్మవేషం – మండూక శబ్దం – బాలగోపాలతరంగం మొదలైన ప్రక్రియ లన్నిటినీ నృత్యంలో మేళవించి ప్రదర్శించే వారు.

కూచిపూడి కళాకారుల్లో – చింతా వెంకటరామయ్య – వేదాంతం లక్ష్మీనారాయణ శాస్త్రి – భాగవతుల దశరథరామయ్య – వెంపటి వెంకటనారాయణ – వేదాంతం రామ కృష్ణయ్య – వేదాంతం రాఘవయ్య – చింతా కృష్ణమూర్తి – వెంపటి పెదసత్యం, చినసత్యం – భాగవతుల విస్సయ్య – పసుమర్తి కృష్ణమూర్తి – వేదాంతం సత్యనారాయణ – వేదాంతం ప్రహ్లాదశర్మ – జగన్నాథశర్మ – మొదలైనవారే కాక యామినీ కృష్ణమూర్తి – రాజసులోచన – నటరాజ రామకృష్ణ – కోరాడ నరసింహారావు – శ్రీమా. కనకదుర్గ – లంకా అన్నపూర్ణ – సుమతీ కౌశల్. యడవల్లి రమ – చంద్రకళ – కళ్యాణి – రత్నపాప – మొదలైనవారు అంతర్జాతీయ ప్రఖ్యాతిని చేకూర్చిపెట్టారు.

భరతనాట్యసంప్రదాయప్రవర్తకులలో కూచిపూడివారికన్న ప్రథములు పోతకమూరి భాగవతులు. వీరు అహోబిల నరసింహస్వామి సన్నిధిని నాట్యాచార్యులై నిత్య నాట్యసేవ చేసేవారు.

కూచిపూడి నృత్యకళాకారులకు రాయలసీమలో బనగానిపల్లె నవాబులు – కర్నూలు నవాబులు – కోటకొండ, కప్పట్రాళ్ళ గ్రామాలను అగ్రహారాలుగా ఇచ్చి కూచిపూడి నృత్య కళను రాయలసీమలో ప్రచారంగావించారు.

కూచిపూడివారు శాస్త్రీయ నాట్య రీతుల్ని ప్రదర్శిస్తున్న సమయంలోనే స్వదేశ సంస్థానాలలోనూ జమీందారీ ఆస్థానాలలోనూ రాజనర్తకీమణులు నృత్త నృత్యాభినయాలను చేసేవారు.

జంగాలపల్లె భాగవతులు – ఎఱ్ఱగొల్ల భాగవతులు – దాసరి భాగవతులు – ఓలేటి భాగవతులు – యానాది భాగవతులు – చిన్నమాదిగ భాగవతులు – మాల భాగవతులు – మొదలైన వారంతా అనేక వీధి నాటకాలను ప్రదర్శించారు. ఈ వీధినాటకాలన్నీ పూర్తిగా నృత్యనాటకాలే.

ఆంధ్రదేశంలో ఆబాలగోపాలాన్నీ ఆనందింపచేసి అన్ని కళారూపాలతోపాటు దీర్ఘకాలం దివ్యంగా వర్ధిల్లిన నాట్యకళారూపం తోలుబొమ్మలాట. ఈ ఆటలో బొమ్మలతో ఎలా నాట్యం తొక్కిస్తారో మీ అందరికీ విదితమే.

పైన వివరించిన కళారూపాలే కాక జేగంట భాగవతులు – గంటె భాగవతులు – బగ్గు గొల్లలు – గరగలు నృత్యంతో వారి ప్రదర్శనాలను ప్రదర్శించేవారు.

గొల్లసుద్దులూ – డప్పుల కోలాటాలూ – జముకుల కథలూ – బతుకమ్మ పాటలూ – చెక్కభజనలూ – శావమూళ్ల భజనలూ – పండరిభజనలూ – హరిభజనలూ – హరి కథలూ – పిచ్చుకుంటుల కథలూ – హరిహరీ పదాలూ – జంగం కథలూ – నేటి బుఱ్ఱకథలూ – జయదేవుని అష్టపదులూ – ఘట నృత్యాలూ – వీరనాట్యాలూ – కురుబ నాట్యాలూ – పులి నృత్యాలూ – అశ్వనృత్యాలూ – మొదలైన జానపద కళా రూపాలన్నీ నృత్యకళారూపాలుగానే వర్ధిల్లాయి.

ఆంధ్రదేశంలో దేవదాసీలూ, భాగవతులూ నృత్యకళను పోషించి అభివృద్ధిలోకి తీసుకువచ్చారు.

దేవదాసీలు, దేవాలయ నృత్యమండపాలలో, దేవుని సన్నిధానంలో శైవ–వైష్ణవ–సంప్రదాయాల ననుసరించి – ఆరాధననృత్యాలూ – అష్టదిక్పాలకనృత్యాలూ – కేళికా ప్రదర్శనలూ – కలాపాలూ మొదలైన నృత్యాలను ప్రదర్శించేవారు.

ఒక నర్తకి ఏకధాటిగా నృత్యం చేయడం కచ్చేరీ నృత్యకళయొక్క ప్రత్యేకత. దేవదాసీలు క్షేత్రయ్య పదసాహిత్యానికి నృత్యాభినయాలను రూపకల్పనచేసి ఈ కచ్చేరీ నృత్యకళను ప్రచారంలోకి తీసుకువచ్చారు.

కచ్చేరీనృత్యకళనుంచి ఉద్భవించినవే "నట్టువమేళలు." ఇది వీధికళా రూపం. వివాహాది ఊరేగింపుల్లో – మేజువాణీల్లో – దేవుళ్ల కళ్యాణోత్సవాల్లో దీనిని ప్రదర్శించేవారు. ఈ కళనుకూడ దేవదాసీలే పోషించారు. ఆంధ్రదేశంలో ప్రాచీనదేవాలయాలూ సంస్థానాలూ వున్న ప్రతిచోట నృత్యకళ విరివిగా అభివృద్ధి చెందింది.

భోగంవారు కచేరీనాట్యం చేస్తే – సాను లందరూ భాగవతా లాడేవారు.

ఆంధ్రదేశంలో కార్వేటినగరం – కాళహస్తి – వెంకటగిరి – కొల్లాపురం – గద్వాల – వనపర్తి – నూజివీడు పిఠాపురం – బొబ్బిలి – జయపూర్ మొదలైన సంస్థానాలలో పల్లవులు –

జక్కిణి - దరువులు - పద దరువులు - పెద్ద వర్ణాలు - పదాలు - మొదలైనవే కాక భామాకలాపం - గొల్లకలాపం - వీథినాటకం మొదలైన నృత్యకళారూపాలు పోషింపబడ్డాయి

ఇక దేవదాసీలు సర్కారు ఆంధ్రదేశంలోనూ, దత్తమండలాలలోనూ - తెలంగాణాలోనూ బహుముఖాల నృత్యకళను ఆరాధించారు

ఇలా ఆరాధించినవారిలో శ్రీమతులు నాయుడుపేట రాజామణి - చెయ్యూరు శారద - మధురాంతకం రాధ - ఆండాళ్లు - పుల్లంపేట మహాలక్ష్మి - అన్నమ్మ - నీలవేణి - నాగమణి - సుఖమంజరి - ఏలూరు పువ్వులపాప - చలం - నగరాజతనయ - సామ్రాజ్యం - చాటుపర్రు సుందరి - చిత్తజల్లు పెదవెంకటరత్నం - చినవెంకటరత్నం - వైదేహి - ఇందువదన - పేరూరు పారిజాతం - పుష్పావతి - పెండ్యాల సత్యభామ - కోనేటి చిట్టిరాజు - అన్నాబత్తుల బుల్లి వెంకటరత్నం - దుగ్గిరాల మాణిక్యం - రావూరు రామయ్య - మద్దెల రాముడు - గంధం లక్ష్మీకాంతం - మండపేట శ్రీవిరాజితం - యండమూరి రామం - యండమూరి అమ్మణ్ణి - నాయుడు సత్యం - దూడల శంకరయ్య - జీవరత్నమ్మ - మొదలైనవారే కాక ఇంకెందరెందరో ఆంధ్రదేశంలో నృత్యకళను ఆరాధించారు.

ఆంధ్రదేశంలో 50 సంవత్సరాలక్రిందటే నృత్యకళ క్షీణించిపోయింది. నాటినుండి నూతనరచనలు రాలేదు. రోజురోజుకు శాస్త్రీయకళ క్షీణించిపోతూవుంది. ఈనాడు శాస్త్రీయకళను పోషించాలనే ఆసక్తికూడా తగ్గిపోతూవుంది.

అందువల్లనే తరతరాలుగా నాట్యకళను ఆరాధించినవారు ఆ కళను వదలి వేరువేరు వృత్తుల్ని జీవనోపాధికి ఎంచుకున్నారు. ఈ విధంగా ఆంధ్రదేశపు నృత్యకళ నీరసించిపోతూవుంది.

మన శాస్త్రీయనృత్యాలకు ఆధారగ్రంథాలను వ్రాసి నృత్యకళకు ఎంతోమంది సేవ చేశారు. అలా సేవ చేసినవారిలో మానపల్లి రామకృష్ణకవి - పి.యస్.ఆర్. అప్పారావు - జమ్మలమడక మాధవరామశర్మ - పోతుకూచి సుబ్రహ్మణ్యశాస్త్రి - రాళ్లపల్లి అనంతకృష్ణశర్మ - నటరాజ రామకృష్ణ - లింగంగుంట మాతృభూతయ్య - చిల్లకూరు దివాకరశాస్త్రి - లంకా సూర్యనారాయణశాస్త్రి - మొదలైనవారెందరెందరో మహానుభావులు నృత్యకళను ఆరాధిస్తూ గ్రంథాలను వ్రాశారు.

ఈనాడు ఆంధ్రదేశంలో శాస్త్రీయనృత్యంగా ప్రచారంలో వున్నది కూచిపూడినృత్యం ఒక్కటే. సంగీతనాటకఅకాడమీవారు గురుకులపద్ధతిలో విద్యాలయాలు నెలకొల్పి కూచిపూడి నృత్యాన్ని పెంపు జేస్తున్నారు. నేడు కూచిపూడి కళాకారులు వారి బృందంద్వారా దేశమంతటా ప్రదర్శనాలనిస్తున్నారు.

ప్రాచీన జానపద కళారూపాలను ప్రజానాట్యమండలి ఉద్ధరించి నూతన ఇతివృత్తాలను కల్పించి ప్రజాసేవకు, దేశసేవకూ వినియోగిస్తూవుంది.

భరతకళాప్రపూర్ణ నటరాజ రామకృష్ణగారు నాట్యకళకు సంబంధించిన ఎన్నో గ్రంథాలను పరిశోధనచేసి వ్రాస్తున్నారు. ప్రత్యేకంగా నృత్యనికేతనాన్ని నడుపుతున్నారు.

కోరాడ నరసింహారావు, కూచిపూడి నృత్యాన్ని ప్యారిస్‌లో ప్రదర్శించి కూచిపూడి నృత్యంలో అంతర్జాతీయబహుమానాన్ని అందుకున్నారు. ఈ నాడు దేశమంతటా ప్రదర్శనాల నిస్తున్నారు. అలాగే సంపత్‌కుమార్ బృదం జానపదరూపాలతోపాటు శాస్త్రీయనృత్యాలను ప్రచారం చేస్తున్నారు.

ఆంధ్రదేశంలో నృత్యరీతుల్లో నూతన అధ్యాయాన్ని సృష్టించినవారు బి.వి. నరసింహారావుగారు. అనేక పాటలను భావాభినయంతో ప్రదర్శించి ప్రజామన్నన లందుకున్నారు.

ఇక ఈ నాడు చలన చిత్రాలలో - రంభ - ఊర్వశి - మేనక - నృత్యాలూ జానపద నృత్యాలూ - పాశ్చాత్య నృత్యాలూ - హిప్పీల నృత్యాలూ - క్రేబా నృత్యాలూ - చూస్తున్నారు. నాటికి నేటికి ఎంతతేడా!

ఒకనాడు నృత్యకళ భక్తిప్రపత్తులతో దైవారాధనకూ - ఆధ్యాత్మిక చింతనకూ - సనాతన ధర్మప్రబోధానికీ - మతారాధనకీ - సాంఘికజీవనానికీ - సమాజవికాసానికీ - ఉపయోగపడితే - ఈ నాడు వ్యాపారం కొరకూ - కామారాధనకొరకూ - కేవలం వినోదం కొరకూ ఉపయోగిస్తున్నారు.

లలితకళాచరిత్రనుండి కేవలం నృత్యచరిత్రను విడదీసి మీ ముందుంచుతున్నాను. మట్టిలో మాణిక్యాలనూ, రాళ్ళల్లో రత్నాలనూ ఏరినట్లు ఎక్కడెక్కడో నాట్యానికి సంబంధించిన మాటల్ని ఏరుకుని, గుదిగ్రుచ్చి మీ కందిస్తున్న నాట్యమాల ఇది. ఈ మాలలో కొన్ని నృత్యాలు, కొందరు కళాకారులు పుష్పాల్లా జారివుండవచ్చు. అందుకు నాక్షమాపణ చెప్పుకొంటున్నాను.

భారతీయ సంస్కృతిలో ఆంధ్రుల కళాసంస్కృతులు ఏ ప్రాంతానికి తీసిపోవని సవినయంగా మనవిచేసుకుంటున్నాను.

రంగస్థలంమీదా - తెరమీదా నటించే నేను ఉపన్యాసాలిచ్చే తాహతు అంతగా లేని వాణ్ణి, ఏది ఏమైనా మీ అందరి పరిచయభాగ్యం కలగడం నా అదృష్టంగా భావిస్తున్నాను.

OBITUARY

We regret to record the sudden demise of Sri Susvaram Venkataramana Bhaskar, Research Assistant in Sanskrit in our S.V.U.O.R. Institute on the 7th April 1974 at 7-15 P.M.

Sri S.V. Bhaskar was the second son of Sri S.R. Bhaskara Rao. Born on 15-7-1921 at Tirtham of the Palmaner Taluk had his education from the beginning in the Oriental studies in the Sri Venkateswara Oriental College, Tirupati. Having studied under eminent scholars like late Sri D.T. Tatacharya, Chinnaswamy Sastry and Sri T.A. Venkateswara Dikshitar, he obtained his Siromani title in the Mimamsa from the University of Madras, in the year 1943. He also studied for his Telugu Vidwan title. He joined the staff of the then Sri Venkateswara Oriental Research Institute in the year 1944. Ever since he served the Institute and its library, bestowing untiring efforts on the ever flowing knowledge of the manuscripts library. He published many manuscript notices of the rare works in the S.V. Oriental Journal and was also a co-editor in the edition of **Subhadradhananjayam** of Gururamakavi. Throughout his thirty years of service in the Institute, he maintained his uniqueness in retaining a good memory of the works. His hand is so artistic that it became the basis for the casting of nagari type in the foreign.

He always put on a cheerful countenance and never showed signs of discontentment or anger. He loved his work wholeheartedly and won the appreciation of his superiors.

May his soul rest in peace.

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